The Compleat

FENCING-MASTER:

In which is fully Deſcribed the whole

Guards, Parades & Leſſons,

Belonging to the

SMALL-SWORD;

AS, ALSO

The beſt RULES for Playing againſt either Artiſts or Ignorants, with Blunts or Sharps.

TOGETHER

With Directions how to Behave in a Single Combat on Horſe-back: Illuſtrated with Figures repreſenting the moſt neceſſary Poſtures.

By Sir *W. HOPE*, Kt.

LONDON,
Printed for *Dorman Newman* at the King's-Arms in the *Poultry*, 1691.

Harvard College Library
Peabody Fund
april 11, 1941.

TO THE

YOUNG NOBILITY AND GENTRY

Of the KINGDOM of SCOTLAND

My Lords and Gentlemen,

I HERE present to You a *SCOTS Fencing-Master*, who going to appear publickly in the World, cannot but at his first outsetting expect some Enemies, until his Art make him more Famous, and therefore he humbly addresseth himself to you, as the fittest persons to defend him from the Censures of these his evil Wishers, because he knoweth that it is by

ſuch Young Perſons as you, that he and his Art muſt be Maintained and Defended, for if ſuch hopeful Youths as You are encourage not his Art, it were then altogether in vain for him to offer his Service to the Publick; But upon the contrary, if you do, he hopeth that in a ſhort time his Ability in this Art will be ſo well known, that there ſhall be but few in the Kingdom who will not enquire after him. And, *My Lords and Gentlemen*, I the more earneſtly recommend him to you, becauſe he is my intimate Acquaintance, and of whoſe Abilities I have alſo certain Proofs; therefore if there be any thing to lay to his Charge, let your Complaint be to Me, and if I be not able to anſwer for him, let not his Ignorance be imputed to him, but

to Me, for I am the occasion of it; But I hope I need fear no such Complaints; I am also to let you know that he hath so much Respect for the rest of the *Feneing-Masters* of this Kingdom, that he pretendeth to do nothing without their Concurrence, for he will accept of no Scholars (*except such as are of an extraordinary Capacity*) until they be at first grounded by the other *Masters* of this Kingdom, for I know he hath Lessons which would not be well understood by many altogether ignorant of his Art; & therefore I thought fit to advertise you, that it is fittest to begin with any other *Master* you please, & to make him your last, who will, I assure you perfect what the others have begun. I might here say something in Commendation of the Art he professeth

eth, but I ſhall do that in another place; S
all I crave of You now, *My Lords an*
Gentlemen, is that You would do me the Fa
vour to receive Him into Your Protection
and take a Tryal of Him; If He pleaſe You
I have my Deſigne; if not, it will make Me
the more warryin time coming, to put ei-
ther You or My ſelf to the like trouble; but
however at this time I hope You will look
Favourably upon Him, and incourage his
Imployment, ſeing he is ſo earneſtly re-
commended to You by Me, who will take
it as one of the greateſt Obligations imagi-
nable done to

My Lords, and Gentlemen,

Your Humble, and
Obedient Servant,
WIL. HOPE.

TO THE
READER

LEast I should be thought singular, I shall say something by way of Preface, wherein I shall answer some Objections which it is like may be made both against the Subject I treat of, and against Me for treating of it, as being a work altogether of no use.

The first Objecteth against the Subject I treat of, (which is of Fencing, or the Art of Defending Ones self with the Small Sword from their Adversary) *and saith, it is not worth the while to understand it; because saith he,* if it be a Mans Fate to be kill'd, his understanding of this Art will never save him. Object. 1. against the subject.

Any Rational Man will laugh at this Objection, and think it not worth the Answering, but yet I will take the pains to convince them, (if possible) who ever they are who will have the confidence to make such an Objection, of the contrary by Reason; I deny not but what ever Providence ordaineth is unevitable, yet we are to use all the means imaginable to preserve our Lives as long as we can; otherwise we should be careless and not provide for our Subsistance, nor in any manner defend Answer.

fend our selves, which is a thing most ridiculous, and the contrary of which we see daily practised; For when one Country or Kingdom cometh against another, do they not now a dayes endeavour to fortifie their Cities, that they think lye most open to be attaqued, with all the Art imaginable; As also, do they not endeavour to bring as well trained Men to the Field as possible, that so they may defend themselves with the more ease by their Art, and fight with the less confusion: I am sure any man that would deny the use of Fortification, or the bringing of well Disciplin'd Men to the Field; and would maintain that a Company of Rabble would come as soon to their purpose, and defend themselves as well; If I be not deceived, such a person would be accounted very ridiculous. Therefore seing through all the World almost, Art is allowed to one Kingdom against another, and to one Countrey against another, I know no reason, and certainly there is no reason, why it should not be allowed to one single Man against another.

Object. 2d: But saith he, what Advantage have those who have practised this Art, of others who understand nothing at all of it, seing that we daily see that the understanding of this Art hath but little effect; for as oft, yea oftner, those who understand this Art, are worsted by Ignorants, then the Ignorants by them, and therefore I think a Man is as well

well without it as with it?

I think no rational Man will deny, but when two Men of equal Courage are engaged one against the other, and the one hath Art and the other none, but it is ten to one, that he that hath no Art be worsted, seeing no rational Man can say, that a Mans Art in any manner taketh away his courage. I confess that a compleat Artist will not be so rashly forward as a rude Ignorant, and the reason is, because when he pursueth he doth it with Judgement, and waiteth an opportunity, which the other cannot; for although he did wait for an opportunity of pursuing, yet not having Art, he would be as far to seek after he hath got it, how to make use of it, as if he had not got it at all, and it is upon that account that most part of Ignorants pursue furiously and irregularly, because they know they can have no Advantage by not doing of it, and by chance may have advantage by doing of it, if they have to do with one who is but half an Artist, you may see by this that the Ignorants rash forwardness proceeds from his want of Art; and the Artists deliberation from his having Art: Now seing Art taketh not away Courage, then certainly the Artist hath this Advantage of the Ignorant (being as I supposed of equal Courage with the Ignorant) that his Art maketh him to defend himself a great deale better, then the other can be expected to do

Answer.

That it is an advantage for a man to understand Fencing.

do and also to pursue better when he hath an opportunity, which the other being ignorant cannot do; and therefore I say being of equal Courage, *it is ten to one but the Artist master the Ignorant, although the contrary may fall out; for there is nothing certain in this World. Now I will reduce the Reasons why that sometimes falleth out unto* Three.

Reason 1.

The reasons why ignorants sometimes overcome Artists.

First, *There are but few good Sword Men to be found, and many get the name of* Artists *who are really but Ignorants; For if a Man hath been but a moneth or six weeks at a* Fencing School, *presently he is said to understand this Art, and when such a person as this is engaged against an Ignorant, in stead of having any Advantage by what he hath been taught; I can assure you he hath rather a disadvantage, because what he hath Learned hath put away his Natural and forward* Play, *and maketh him understand the hazard there is in being too forward; And therefore taking himself to the* Defensive part *which he is not master of, he findeth himself in a confusion, because to pursue the little Art he hath maketh him to know the hazard that he runneth, in doing of it, and to* Defend *he cannot; because he hath not as yet had practice enough to be master of the the* Parade, *so that he hath the disadvantage of the altogether Ignorant, in so far as he is not so forward, because he knoweth the hazard of it;*

it; whereas the others ignorance maketh him more forward, and so is the occasion of his mastering the other, who getteth the name of an Artist; *and indeed is neither altogether ignorant, because of his being a little grounded in the Art, nor an Artist, because he had not the Time, or at least took not the pains to perfect himself in it. And therefore he is rather the worse of that little Art which he hath, then the better, and that for the Reasons I just now told you; and such an accident as this maketh this Art undervalued, because an Ignorant hath overcome one that understood this Art, as they call him. But there is a great difference betwixt a Man that is but grounded, his playing with an Ignorant, and ones playing that really knoweth how to make use of his Art with judgement: I say if an Ignorant meet with such a person, he will find that he hath but too too great Advantage of him, if he come to make use of* Sharps: *Yet Ignorants will sometimes overcome those who understand this Art very well; and my other two Reasons which I have yet to shew you, are the Reasons why that falleth out.*

2. *If he that hath Art be in drink, and the Ignorant sober, then undoubtedly the Ignorant hath by far the Advantage of him, because although the other hath Art, yet he hath not his Judgement about him, to make use of it; and if they be both in Drink, then still the Ignorant is in equal terms* Reason 2.

with

with the other; And so as the Proverb is, Let it fall upon the Feyest; *for neither Art nor Conduct can be made use of by persons the one of which is Ignorant, and the other wanteth the use of his Senses.*

Reason 3. 3 *Now the next and last Reason why Ignorants are in equal terms, or have the Advantage of those who have taken the time really to practise this Art, and understand it, (and really this is a chief Reason, and I wish from my Heart that Men could master their Passions more then they do, that so they might prevent it;) is that when it is the humour of such Artists to be passionate, then they are at the very sight of their Adversary so transported by their Passion unto a Fury against him, that they cannot take the time, nor have the Patience to make use of their Art, but rushes headlong to their own Destruction; so that in such a case a Mans Art signifyeth just nothing, because bring in passion he is not master of himself, and consequently not master at that time of his Art, which upon such an occasion he stands most in need of. For if a Man intend that his Art should do him Service, then his Judgement must go along with it, otherwise his Art will signifie unto him but very little. I think what I have now said, sufficient to convince any Rational Man, that it is an advantage, (and that no small one) to have Art, if he that hath it knoweth how to use it. But for such who*

will

will undervalue this Art, although they can give no Reason for it, and who will not be convinced of the Advantage a Man hath by it; I wish that one day to their sad Experience and Cost they may not be forced by their Ignorance (when it will be too late to help it,) to acknowledge its usefulness.

The following Objections are against my self, and there are three of them; the *first* is, that although the Art be very usefull, yet this *Treatise* of mine, is of no use, neither can it be of any, to such as never had a *Master*. Object. 1. against my self.

The *Second* is, That I should have offered to Treat of a Subject that hath been already fully Explained by others, and who 'tis like understood this Art better then I do. Obj. 2.

And the *Third* is, That I should have made it by way of *Dialogue*, and not in a continued Discourse. In answering of which *Three Objections*, I think there is no great difficulty. Obj. 3.

As to the First *then*, That this Treatise is of no use to those who never had any Insight in this Art from a Master. *I confess it, for the Design of putting out this Treatise is not upon such Persons accompt, for it is like had I thought, that this Treatise would have supplied the place of a Master to those who never had any Insight in this Art; I never had been at the pains to make* Answer to the first Object: The design of putting out this Treatise

make it publick, seing all who know me, know that I have a greater kindness for these who profess the Teaching of this Art, then to do any thing to prejudice their Calling: and to tell the Truth, people here are ready enough of their own Accord to neglect, and undervalue a Fencing-Master, *without a Mans setting out a Treatise to shew them, that they may be made* Masters of this Art, *without the help of one; so now the main design, and use of this my* small work, *is not for those who never had any insight in this* Art, *although such persons will be a great deal the better of having it by them in their Chambers, when they are at* a Fencing School *for when they come home from the* School, *they will find their Lessons explained in this, which will be a great help to their Memory, and also if they follow my advice, make them become sooner Masters of this Art, then perhaps otherwise they would. My Advice is, that what ever Lesson in this small Treatise they would put in practice, that they would get it exactly by heart; if they observe this Direction, they will in a short time find what advantage they will reap by it: But as I said before, it is not so much for the use of such Persons, as for the improvement of these who are already grounded, or Masters of this Art, who when they have been out of practice a little, will find a great advantage in the very reading of it over,*

for

for it will bring the Theory again to them which 'tis like they could not have ſo well, nor eaſily attained without the help of a Maſter, *the advantage of which many cannot have in the Countrey, Yea, nor in many Cities in this Kingdom, there are ſo few in it, and yet more then are well imployed, which is a great diſ incouragement to them; and the Reaſon why we have ſo few of them. Alſo I thought that ſuch a plain peice as this falling into ſuch perſons hands, who farr from having ever ſeen any thing of* Fencing, *'tis like perhaps did never ſo much as know what it meant, this peice I ſay, falling by chance amongſt their hands, I thought it might be a means to cauſe them be more earneſt after the underſtanding of this Art, and ſo mind them of enquiring after* Fencing Maſters, *of whom we have very able Ones in this Kingdom, ſo that we need not be beholden to our Neighbouring Nations for the perfecting of our Youth in this Art, ſeing we have it moſt exactly taught in his Kingdom, and although it be not taught perhaps with ſo good a grace, as abroad, yet I ſay, if a Man ſhould be forced to make uſe of* Sharps, *our* Scots play *is in my Opinion, farr before any I ever ſaw abroad, as for ſecurity; and the Reaſon why I think it ſo, is, becauſe all* French play *runneth upon* Falſifying *and* taking of time, *which appeareth to the Eyes of the Spectatours to be a farr matter, & Gentiler way of playing then ours but no man that under-*

stands what secure Fencing *is, will ever call that kind of play sure play, because when a Man maketh use of such kind of play, he can never so secure himself, but his Adversary (if he design it) may* Contre-temps *him every Thrust, now our* Scots play *is quit another thing, for it runneth all upon* Binding *or securing of your Adversaries Sword, before that you offer to Thrust, which maketh both your Thrust sure, and your Adversarie uncapable of giving you a* Contre temps, *if you understand this Method of play, as you should: and I appeal to any rational Man, who hath really been taught, seen, and considered, both Methods of Playing, if what I say be not true as to the security of a Mans Person, which is a main thing to be considered in Playing with* Sharps. *I shall insist no longer upon this, it only coming in be the by, only I shall tell you ingenuously, that I had really no other Motive, for giving this small piece to the publick, but as I have before told you, that I thought it might be a means to cause our Youth ply it more earnestly, & so encourage the* Fencing Masters *to bring this Art to a greater perfection if possible; That so Our Youth may be perfected in an Art, of which at present (& really it is a disgrace to our Nation) they are so Ignorant of, it being of so great use to Mankind; But more especially to those who pretend to have the Name of* Gentlemen. *Because, ordinarly they stand more*

in

in need of it then others, and therefore it is most proper, that they above all other people should understand it, also it was upon their account, that I was at first moved to writ of this Subject, which I am very sensible deserveth a farr abler pen then mine, to Explain it.

As for the Second, which is, That I put my self to an unnecessary trouble, in treating of a Subject that hath been already treated of by others, and who 'tis like understood this *Art* better then I do. *I say it is hard to light on a Subject that hath not been in some manner treated of by others, but I only begg that this small work of mine may be compared with others of this kind, and then I am confident you will find a great difference betwixt them and this, for in them (at least in all of them that ever I saw) you will find a great many things ill Explained, and almost unnecessary, besides that there is such diversitie of* Lessons, *with their contraries, and so many of them, that it is impossible without a great deal of pains, and a vast memorie to remember them all; whereas in this there is nothing but the very grounds as it were, and the* Lessons *upon which this Art depends, so that I account a Man that understands not the* Lessons *I have here giv n him, but an Ignorant, because they are in effect the Quintescence of this Art; But upon the contrarie, if he understand them, and know exactly how to put them in practice, I account him an Artist, be-*

Answer to the second Objection.

cause once knowing the grounds by which he is to walk, he will of himself find out diversitie of Lessons, *together with their contraries to play upon such as are ingaged against him, which will be of greater use to him then if I should have set him down more, which its like would have Emberassed his judgment, whereas his own are more natural to him; and providing he observe the Directions I shall give him, as good. And for those* Authors who have treated of this Subject before their understanding of this Art better then I do. *I shal not deny it;* First, *because (as I told you before,) I am perhaps more sensible of my own weakness then you are.* Secondly, *although I had a better opinion of my self then really I have, yet I have more of good manners then openly either to discommend them, or commend my self; But this much I will say for my self, that what I have here given you in this small Treatise, I am sure will be approven of by all who understand what* Fencing *is; so that I undervalue what Ignorants can say of it, seing it was not for such* Criticizing Ignorants, *that I was at the pains to write; For such Ignorants will endeavour to find faults where there are none, neither are they capable of making any amendement, if there were any, and it is upon that account that I undervalue any thing they can say, either against my self, or against what I have here write.*

But now, Lastly, *The Reason of my* putting it in a Dialogue, and not in a continued Dis-

Discourse, *was that after* I *had thought what would be the easiest Method I could take, for to make those of the meanest Capacitie understand my meaning;* (*which is no small trouble*) I *found this of Dialogue in my Opinion to be the best and plainest;* First, *Because young Beginners, or who ever it be, that is to peruse this Treatise, will understand by the* Scholars *Questions, the Description of the* Lessons *better then if I had only discoursed of them.* Secondly, *the Scholar in his Questions, bringeth in many things very pertinently, and usful to a Beginner, which had I used any other Method, could not have been brought in so to the purpose; But to tell the truth it is a matter of indifference, for this Method I thought best, and therefore made use of it. 'Tis like their may be as many of my Opinion, as of the contrary, but however let not such a trivial Matter as this make you undervalue the Work, for if it doe, it is a signe that neither Dialogue, nor Discourse, would have pleased you.*

Answer to the third Objection.

I need make no Apology for my Stile, the Subject of which I treat requiring but a Course, Plain and Easie one, so all that I am to begg of you Gentle Reader, *is that when you are perusing this small Work, you would not be too critical, but if you meet with any thing a miss, which I am hopefull you will not, pass it over, considering the pains I have been at, is for your improvement which I am confident will Answer both our Expectations, providing you seriously consider, and observe the Directions which follow.*

AD-

ADVERTISEMENT

I Must here before I proceed further let you know, that all the Directions for the *Lessons* which are described in this following Treatise, especially in the *Lessons Offensive*, are for one Right handed-Man against another, for the *Lessons Defensive*, or *Parades* are to be done the same way by Left-handed Men as by Right, and therefore the following Directions will serve for both, in the *Defensive part*: but that you may with the more ease, whither you be either Right or Left-Handed, understand what followeth in the *Offensive part*, I shall here give you some few Directions which in my Opinion will make the following Discourse of more use to you then otherwise it would.

First then, if you are a Right Handed-Man, and are to ingadge against another who is Right-Handed, you must as near as possible observe all the following Directions; for the more exact you are in observing of them, the better *Sword-Man* will you be.

Secondly, if you are a Right-Handed-Man, and are to ingadge against one who

is

Left-Handed, you must know that that which is called *within* the Left Handed-Mans Sword, is the distance betwixt his Left-Arm and his Right, when he hath presented his Sword with his Left-Hand, and that which is called *without* or *above the Sword* is that part of his body, which when he holdeth his Sword towards his Right side is above it the whole breadth of his Body; & you must remember this one general Rule when you are playing against a Left Handed-Man, (for I think I need give you no other, because by a little practice and experience you will find them out) that when you give in a Thrust *within his Sword* you must give it with your *Nails in Terce*, and let your head lie under your Arm as you give in the *thrust*, when you play the *single Feint at the Head*, see plate 5. figure 2. and when you give it *without the Sword*, then you must give it with your *Nails in Quart*, and *Quart* your head well, see plate 3. figure 2. This direction is just contrary to what ye are to observe in playing against a Right Handed Man; now what *Quart* and *Terce* are you will find explained in page 4th: so that any other difference betwixt playing with a Right-Handed Man and a Left, you will as I said before with a little practice easily find out

Thirdly,

Thirdly, If you are a Left-Handed-Man and are to engage against a Right, then you must also observe the preceeding Direction, which is, *to give the Thrust within the Right-Handed-Mans Sword in Terce*, and *without his Sword in Quart*, what *within* and *without the Sword* of a Right-Handed-Man is, you will find it explained in Page 5. Any other difference I leave it to your own Judgement to find out, because it would be too Tedious in this place to set them all down, but this one which I have given you is the most important.

Fourthly and *Lastly*, if you are a Left-Handed Man and are To engage against another who is Left-Handed, then you must both of you observe the following Directions as exactly as if you were both Right-Handed, and the Truer you play the following *Lessons*, in so much less danger will your Body be of being hitt by a *Contre-Temps*, what a *Contre-Temps* is you have it shewn you in page 9. I doubt not but by thir few lines you will understand the following Directions better then if I had ommited them, especially if you be Left-Handed.

THE

THE ART OF DEFENCE and PURSUIT, With the Small--Sword.

Described in a Dialogue between a SCHOLAR and a MASTER, of that *ART*.

Scholar.

GOOD morrow Sir, I am glad that I have once found you at home, for I have called several times for you, and till now, could never have the good Fortune to meet with you.

Master.

I am sorry Sir that you should have been at that trouble, but now, seing we have met, What Service have you to command me with?

Scholar.

Sir, I hear you profess the Art of Fencing, and the great love and desire I have for that noble Art, made me desirous to be acquainted, with you, that I might be instructed in it.

Ma. Sir, Seeing your enquiring for me is for that end, I shall with all diligence, and plainess explain, & demonstrate to you the principal grounds, requisite to be exactly understood by any who intend, either to profess, or understand this useful Art, of detending ones self, with the single Rapier from their Enemy.

Sch. *I pray you do so, and you shall be well rewarded for your pains.*

Ma. Sir I do not in the least doubt that.

Sch. *Which is the first thing then you will shew me?*

Ma. The first thing I intend to shew you, is the Division of the Sword.

Sch. *I pray you let me hear it.*

Ma. A Rapier then is Generally divided into two parts, *viz.* The *Hilt.* A. B. C. And the *Blade.* C. D. E. as you have them marked in the first figure of the first Plate.

The general division of the Sword.

The *Hilt* is divided into three parts, *viz.* the *Pomell*, which is the Little ball at the farr end of the *Hilt*, which in the forenamed figure is marked with the Letter A. and is sometimes of a round, and sometimes of an Ovall shape. Its use is to keep the rest of the *Hilt* fast, and to make a Sword well Mounted, That is to say light before the hand, the *Handle* marked B in the

The Particular division of it, and *first* of the *Hilt.*

me
and
the
ctly
ther
Art,
Ra-

l re-

hat.
hew

ou,

ded
C.
em
ate.
viz.
at
ore-
A.
ne-
eep
e a
ght
in
the

Fig 2
Dylard
F

Plat. 1.
For page 2.
Fig. 3.
Ferce
G
Fig. 1

Fig. 3.
Ferce
G

the ſame figure, and which is that part you hold in your hand. And the *Shell* which is that part of the *Hilt*, next to the *Blade* marked in the ſame figure with the Letter C. and ſerveth to preſerve your hand ſometimes from a thruſt or blow.

The *Blade* is divided into two parts, *viz.* the *Strong part*, and the *Weak*, the *Fort*, and the *Feeble*, or the *Prime*, and the *Second*. The *Strong*, *Fort*, or *Prime*, of the *Blade* is Meaſured from the *Shell* C to the middle of the *Blade* D, and becauſe it is the ſtrongeſt part of the *Blade* it is therefore made uſe of in *Parieing*, or putting by thruſts and Blowes, the *Weak*, *Feeble*, or *Second* part of the *Blade*, is meaſured from the middle D. to the point E. and being the weakeſt part of the *Blade*, it is therefore made uſe of, in offending, or, in giving thruſts, or blowes, and this much for the diviſion of the Sword. Secondly Of the Blade.

Sch. *What is the next thing you are to ſhew me?*

Ma. The next thing I will doe, will be to Explain ſome termes belonging to this Art, which otherwiſe, might ſeem ſomewhat difficult to you, or any new beginner to underſtand.

Sch. *Which are they?*

Ma. They are theſe which follow.

A Guard.

Is a posture which a Man putteth his body into for the better defending of himself from his Adversaries thrusts, or blowes. See the Figures of the Second, Tenth, and Eleventh Plates.

To Parie.

Is to put by a thrust, or blow, so that you are not touched with it. As you see in the Third Plate where the first Figure is pareing the second, or in the three following plates, where the figures giving in the thrusts are *Paried* by the figures opposite to them.

Quarte.

When a Man holdeth the Nails of his Sword hand quite upwards, which the 2. Figure of the first Plate representeth at the letter F. then he is said to hold his hand in *Quarte.*

Terce.

When a Man holdeth the Nails of his Sword hand quite downwards, which the third figure of the first Plate representeth at the letter G. Then he is said to hold his hand in *Terce.*

Within

Within the Sword.

It is that part of your Body which (when your right-side is towards your Adversary) is betwixt your Sword, and your left Breast, and is marked in the first figure of the third plate with the distance, A. B.

Without the Sword.

Is that part of your Body, which (when you hold your Sword towards your left side) is above your Sword, the whole breadth of your Body, and is marked in the second figure of the eleventh plate with the distance, C. D.

To Approach, or Advance.

A Man is said to *Approach*, *or Advance*, when being out of his Adversaries reach or at a pretty distance from him, he cometh nearer to him.

To Retire.

A Man is said to *Retire*, when being within his Adversaries reach, he goeth out of it either by stepping or Jumping backwards from his Adversary upon a Streight line.

Measure

Measure.

Is the distance betwixt a Man and his Adversary, which should be exactly observed, that when he is Thrusting at you, You may be without his *Measure* or Reach, as the first figure of the third Plate is without the Reach of the second figure, and when you are Thrusting at him, that your thrust may be home, and not short of him when you are at your *Elonge*, as for example, the distance betwixt the right foot of the first, and the right foot of the second figure of the second Plate, is called the *Measure* betwixt these two Figures.

To Break Measure.

Is just as your Adversary is thrusting at you, so to judge the distance he is from you as that his Thrust when he is at his full *Elonge*, may be short of you, because you are out of his *Measure* or reach as the first Figure of the third Plate, is without the reach of the second Figure, for I suppose that the first Figure, to make the Thrust of the second short of him, hath *broke his Measure*; the way of doing it shall be taught you hereafter.

To

To Elonge.

Is to Streatch forward ones right Arm, and Legg, and to keep a closs left Foot. This a Man doth, when he giveth in a Thrust; and when he doth it, he is then said to make an *Elonge*, which is represented by the second Figure of the third Plate.

Respost.

Is when a Man hath given in a Thrust, and before he recovereth his Body receiveth a Thrust after his Adversary hath *Paried* his, then he is said to receive a Thrust upon the *respost* or back of the Parrade, which is the Safest thrust that a Man can give, for it is not possible for him, upon that Thrust to receive a *Contre-Temps*, which shall be immediately explained what is.

Feinting, or, Falsifying.

Is the deceiving of your Adversary, by causing him believe that you are to give your Thrust in one place, when you design really to give it him in another.

Beating.

Is the striking of the *Feeble* of your Adversa-

verſaries ſword with the edge, and *Fort* of yours, either with one hand, or with the help of your left hand, joyned to the *blade* about a foot from the *Hilt*, as in the ſecond figure of the 11. plate, to cauſe the *Beat* have the greater ſpring or force.

Battery.

The difference between *Beating*, and *Battery*, is, that *Battery* is the ſtriking with the edge & *Feeble* of your ſword, upon the edge, and *Feeble* of your Adverſaries, whereas *beating* as I juſt now told, is done with the *fort* of your ſword upon the *feeble* of your adverſaries, and therefore ſecureth your Adverſaries ſword a great deale better then *Battery* doth.

Binding.

Is the ſecuring your Adverſaries ſword, with 8. or 10. Inches of yours, upon 5. or 6. of your Adverſaries.

Caveating, or Diſ-engaging.

Is the ſlipping of your Adverſaries ſword, when it is going to *bind* or ſecure yours.

To

To take time.

Is either never to thrust, but when you have a fitt opportunity, or otherwise it is the thrusting at your Adversarie just as he is making of a *Feint*, or the slipping of him and giving him the thrust when he is either going to *bind*, or *beat* your sword; as you may see in plate 9. where the second figure hath *taken time* upon the first.

Contre-Temps.

Is when a man thrusts without having a good opportunity, or when he thrusts at the same time his Adversarie thrusts, and that each of them at that time receive a thrust.

Quarting upon the streight Line.

Is the keeping very much back of your head and shoulders from your Adversaries sword, when you are giving in a thrust *within the sword*, which is represented by the second figure of the third plate.

Dequarting,
Or Quarting off the streight Line.

Is the throwing of your left foot and body

dy, backwards off the ſtraight Line towards your Adverſarie, and keeping your right foot faſt, which is repreſented by the ſecond figure of the 9. plate.

Volting.

Is the leaping by your Adverſaries left ſide, quite out of his *meaſure.* Theſe are the terms of Art which ordinarly young beginners underſtand not.

Sch. *Are thoſe all the termes of Art you have to explain to me?*

Ma. Yes theſe are all the termes which I think need explaining, any other being eaſily underſtood without it.

Sch. *What then do you intend to teach me in the next place?*

Ma. Becauſe you are ſtill aſking me that queſtion, and that you may not put your ſelf to the trouble of asking it again, I will ſhew you the method I intend to follow in teaching you this Art. And *firſt* I will teach you how to hold your ſword in your hand, *ſecondly*, how many *Guards* there are, and how you are to ſtand to your *Guard*, *Thirdly* I ſhall explain to you the leſſons defenſive, which are called the *Parade*, *Fourthly* the Leſſons offencive, together

gether with their contraries, by ſhewing you how they muſt be played, *Fiftly* I ſhall teach you how each of the *Guards* are kept & how every one of them is to be purſued, your Adverſary keeping any of them, or defended your Adverſary purſuing you after you have taken your ſelf to any of them, *Sixtly*, I ſhall ſet you down ſome general rules to be obſerved, when you are playing either with blunts, or ſharps, againſt thoſe who underſtand, or againſt thoſe who are altogether Ignorant of this Art.

Sch. *Sir you have thought upon a very good Method, and I begg that you would be as plain in the diſcribing of the leſſons you are to teach me as poſſible.*

Ma. Sir I ſhall to the outmoſt of my power obey your deſire.

Sch. *As to the firſt then, how am I to hold my Sword in my hand?*

CHAP. I.

Of holding the Sword.

How a Man is to hold his Sword. See Plate 1. Figure 2d.

Ma. You muſt hold your Sword after this manner; hold your Thumb upon the broad ſide of the *Handle* with your Fingers quite round it, as in the ſecond Figure of the firſt

Plat

Plate marked F. and not as some do, who put their foremost and middle Fingers thorow the two arms of the *Hilt*, thinking that by doing that, they hold their Sword firmer, some use onely to put their foremost Finger through, which the *Spainards* did of old, and many even to this day do it; but both wayes are most ridiculous, and dangerous.

Sch. *I think any Man of common sense may perceive that, for when a Man holdeth his Sword in that fashion, with his Fingers through the arms of the Hilt, he is in danger of having his Fingers broken, if his Adversary should inclose with him, and offer to force the Sword out of his hand, for holding it that way he cannot so easily quit with it, as he should, and therefore will infallibly in my opinion be in hazard of losing his Fingers, if not his life in the cause.*

Ma. Sir, You have found out exactly the hazard that a Man is in, in holding his Sword after that manner, but when you hold it, as I have before told you, you must hold it fast and firm, and not gently, so that your Adversary with the least sudden beat or twist may force it out of your hand.

Sch. *What is the hazard if I should hold it loosly in my hand?*

Ma. The hazard of holding it loosly is this

his, that when once you get a habit of holding your sword so, if you should have occasion to play with sharps, you will be in hazard of having it struck out of your hand, which may put your life in hazard. This I think a sufficient reason to cause you hold your Sword firm in your hand, but not so as to weary it.

The Reasons why a Man should not hold his Sword too loosly in his hand.

Sch. *Indeed it is so, and now when I consider it; Although a Man had not such a Strong reason as that you have given me to cause him hold his Sword fast, yet Peoples very laughing at men when they are playing with blunts, because they see at every other Thrust their Flurett beat out of their Hand, should be a sufficient argument to them to cause them hold it fast, and I my self when I have seen them quite with their Flurett so easily, although I understood nothing of this Art my self, yet I thought it very un-handsome, and laughed at them as being as Ignorant of this Art as my self.*

Ma. You had good reason to do so, and yet I have seen some who understood little or nothing of this Art, *beat* the Flurett out of their Adversaries hand, although he was very far above their play.

Sch. *What should be the Reason of that?*

Ma. The Reason why that sometimes falleth out, is because he that is playing with such an Ignorant, knoweth himself to be

That an Ignorant may sometimes beat the Fluret out of an Artists hand, and yet that it is no reflection upon this Art.

be far above his play and therefore trustin too much to his Adversaries, Ignorance neglects that which he should, and certainly would most if he were playing with one he thought understood as well as himself, take notice of, so that by the least sudden twist or *Beat*, that his Adversarie giveth his fluret (although more perhaps by chance then Art) he and it is separate, and it is sometimes for such reasons as this, that by-standers who understand not this Art. Cry it down and undervalue it as not worth the understanding, when they see one that getteth the Name of a Sword man, bafled by an Ignorant, never considering that it is the others inadvertancie. Therefore, to prevent all such inconveniencies, let a man alwayes hold his sword as firm in his hand as possibly he can, without wearieing himself, and then he will be but in little hazard as to that: for I can assure him he will but find few unless it be such as are very expert in this Art, that will be able to *Beat* his sword with such a spring, as to cause it go out of his hand, but let us go to the next thing I am to teach you, which is.

CHAP

CHAP. II

Of keeping a Guard.

Sch *How am I to keep a Guard?*

Ma. Before I shew you how to keep a uard, you must know how many there e.

Sch. *How many are there?*

Ma. There are generally but two *Guards*, z. the *Quart-Guard*, and the *Terce*. ut these two *Guards*, are again sub-divided to other *Guards*.

General. ly but two *Guards*.

Sch. *How?*

Ma. The *Quart-Guard* is sub-divided in- two, *viz.* the *Quart with a Streight point*, d *the Quart with a Sloping point near to the ound:* The *Terce* is likewise sub-di- ded into two, *viz.* The *Terce with the nt higher then the Hilt*, and *the Terce th the point lower then the Hilt*, There is ewise another kind of *Guard* (but I have t a proper Name to it,) in which you e to hold your Sword with both your ands. Now I shall teach you, how all ose several *Guards* must be keept when I come

Particu- larly five *Guards*.

come to the Chapter that treateth of them But becauſe the *Quart Guard with a Streight point*, is moſt commonly made uſe of, ſhall in this place ſhew you how it is kept.

How to keep the *Quart Guard, with a ſtreight point.* See Plate 2. Fig. 1.

And firſt you muſt keep a thin Body which is done by only ſhewing your right ſide to your Adverſary, let your Feet be in a Streight line from him, ſo that when he looketh to your Right Legg, it may hinder him to ſee the left, but let them not be too farr aſunder, for that will make your *Elonge* the ſhorter, nor yet too cloſs, for then you cannot ſtand Firm, but keep them at a competent diſtance, and let the point of your right Foot be turned a little outwards from the Streight Line, but the broad-ſide of your Left muſt look towards your Adverſary, As in the firſt figure of the ſecond Plate.

Sch. *What good doth the turning of my right Toe a Little outwards doe?*

Ma. The turning of your Toe a little outwards from the Streight Line, Maketh you both Stand Firmer, and handſomelyer, you are alſo to ſink with both your Thighs, but your left Knee muſt be a little more Bent then your Right, which is done by leaning a little Back upon your left thigh: when you preſent your Sword, you muſt hold the

Nails

then
treig
of,
ept.
Bod
righ
be i
en h
y hin
not b
your
, for
keep
et the
little
t the
vards
re of

right

out-
you
you
, but
Bent
ning
hen
the
ails

Plat
Fig: 1
The French way of
Keeping the Quart
Guard with a straight
Point, see pag: 16

Vol 2
pag 16
Fig 2
The best way in my
opinion of keeping
the quart guard
with a streight
point see pag: 17

Fig. 1.
The French way of
Keeping the Quart
Guard with a straight
Point, see pag. 16

Nails of your Sword Hand in *Quart:* (and it is from that, that this *Guard* hath its Name) the *Hilt* of your Sword as high as your right Papp, your Arm must be a little bent, For the better pursuing, or for giving in a Thrust the quicker, and the point of your Sword must look towards your Adversaries Right Side, and about two or three Inches lower then your *Hilt*, your left Hand must be held as high as your left Ear, and some more then half a foot from it with the palm of it looking streight towards your Adversary, and the points of your Fingers must not look upwards, but pointing towards your Adversary. All which Directions are represented to you, by the first Figure of the Second Plate.

Sch. *Sir your Directions are so plain, that I understand them very well, but is their no other way of keeping this Quart Guard?*

Ma. Yes, that there is, for the way I have been shewing you is that which is ordinarly used by the *French*, but I shall shew you a way which is somewhat different from it, & which in my opinion is by farr the best, & safest, and it is as followeth: you know in the foregoing *Guard*, you are to set your left foot with the broad side of it towards your *Adversary* but in this, you must turn your left

The best way in my opinion of keeping the *Quart-guard* with a streight point; see plate 2. figure 2.

toe as farr out as conveniently you can. As in the Second Figure of the Second Plat.

Sch. *What Good doth that?*

Ma. The good it doth is, that of necessity it causeth you turn out your left Thigh, and therefore maketh your Body so much the thinner, for when the Broad side of your Foot is towards your Adversary, you can by no means turn out your left Thigh, and so consequently it will be seen, or open to your Adversary to thrust at, and therefore in hazard of being wounded, which you would have prevented had you turned out your left Toe; you must remember also when you stand to your *Guard* this way to Sink as clos to the Ground with your breech as possible, without Thrusting of it out. As in the Second figure of the Second Plate.

Sch. *I am convinced of the Advantage I have in turning out of my left Toe, but I doe not understand any advantage I have by Sinking so closs to the Ground with my Breech as you desire me.*

Ma. The Advantage you have by Sinking is also considerable, for when you Sink as I desire you, that part of your Body which is betwixt the *Hilt* of your Sword & your right thigh is quite covered, which, when you keep your *Guard* after the French

way

way is quite discovered and open: You must also remember when you Stand to your *Guard* this way, to bow both your Knees alike, and rest equally with your Bodie upon both your Thighs, as in the Second Figure of the second Plate; you are to keep the rest your Body, according to the Directions I gave you for the French way: At first this *Guard* is a little uneasie, but a little custom will make it become as easie to the Body, as the foregoing Posture.

Sch. *I am now convinced by the Reasons you give me, of the advantage this Latter way hath of the former.*

Ma. Sir I am glad that you both understand my meaning so well, and are convinced by reason, of what is wrong, and what right, for that will incourage me to take the more pains to Instruct you: but you must now to the next thing I promised to teach you.

Sch. *What was that?*

Ma. You see I have taught you how to hold your Sword, and keep a *Guard*, the next thing I promised to teach you was the *Lessons*, which accordingly I will do. now I think the first thing a Man should learn, after that he can hold his Sword, and keep a *Guard* is to defend himself, for certain-

ly it is a great deal more neceſſary, and honourable, for a Man to defend himſelf and ſave his Enemy if poſſible, then for him either to kill his Enemy and have himſelf likewiſe killed, or, even kill his Enemy, and ſave himſelf, for the deſign of teaching this Art, is not ſo much for to teach a man to offend, as to defend himſelf handſomely, and with eaſe, when it may be his Fortune to be attached, for this Art is called *Feneing*, or the *Art of Defence*. Therefore I think it fitteſt to begin with the Leſſons Defenſive, which are commonly called the *Parade*.

CHAP. III.

Of the Leſſons Defenſive.

Sch. *How am I then to defend my ſelf?*

Ma. Before I ſhew you how to defend your ſelf, you muſt know how many *Parades*, or wayes of defending there are.

Generally but 2 *Parades*.

Sch. *How many Parades then are there?*

Ma: There are generally but two *Parades* the *Parade in Quart* and the *Parade in*

in Terce. but they are again subdivided into other *Parades*, to wit, the *Parade in Quart* is subdivided into two, *viz.* The *Parade in Quart with the point a little higher then the Hilt*, and the *Parade in Quart, with the point Sloping towards your Adversaries right Thigh, & a thought without it.* The *Parade in Terce* is likewise subdivided into two, *viz.* The *Parade in Terce with the point a little higher then the Hilt*, and the *Parade in Terce with the point Sloping towards the Left side of your Adversaries Thigh.*

Particularly five *Parades.*

Sch. *You have no other Parades, then those you have named to me, have you?*

Ma. Yes, I have yet another which although it end alwayes in one of the four former *Parades*, yet there is a great difference betwixt the doing of them, and the doing of it, and I can give no other name to this *Parade* but the *Conter-Caveating Parade*, because, let your Adversary make use of what lesson he pleaseth, or thrust upon what side He listeth, if you make use of this *Parade* as you should, you will infallibly meet with his Sword, & so cross all his designes the easilier, which making use of any of the four former, you might find somewhat more difficult to doe.

Sch. *I would have you shew me why those Parades are called the Quart, and Terce Parades, because I know not for what Reason they are so called.*

Why the *Parades* are called the *Quart* & *Terce Parades.*

Ma. I shall, the First *Parade* then is either called the *Quart Parade*, or the *Parade within the Sword*, because when you put by the thrust, you put it by upon the *inside of your Sword*, or upon that side the Nails of your Hand look to, and that Side is called *Quart*, *or within the Sword:* see the first Figure of the third Plate who is pareing the Thrust of the second Figure with the first *Parade in Quart*, and remember alwayes when I desire you to hold your hand, or Nails in *Quart*, that I mean you should hold your Nailes quit upwards, as in the second figure of the first plate marked F. The second *Parade*, is called the *Terce Parade*, or the *Parade without the Sword*, because you put by the thrust upon that side which is *without your Sword*, and as the other is called *Quart*, because it is *within your Sword*, or upon that side your Nails look too, so this is called *Terce*, because it is *without your Sword*, or upon that side the back of your hand looks too. *See* the second Figure of the 4th. Plate who is Pareing the thrust of the first figure with the first *Parade in Terce.* And remember also that when I desire you to hold your hand, or Nails in *Terce*, that I mean you should hold

hold your Nails quite downwards as in the Third Figure of the first Plate marked G.

Sch. *Sir I now by this Explanation understand you very well.*

Ma. Sir, any doubt you have, or any thing that I shew you which seemeth difficult to you, mind me of it, and according to my power I shall explain it to you.

Sch. *I shall not faill to do it, but I pray you shew me how I must Parie after those five several wayes.*

Ma. I shall shew you orderly one by one how you are to do them, you must do the first *Parade in Quart*, *with the point a little higher then the Hilt* after this manner, when you are Standing to your *Guard*, and your Adversary offers to give you a Thrust home upon that side his Sword lyeth, which I suppose to be *within your Sword*, for this Thrust is done without *Disengaging* (which I shall explain to you hereafter) and is the plainest, and simplest Thrust which can be given with the small Sword, and yet a Man will sometimes be surprised with it; I say when you perceive Him offer to give Home the Thrust, which is known by looking Steadfastly to the *Hilt* of his Sword, and not as Ignorants doe who look to their Adversaries eye, for I pray you

How the first *Parade in Quart* is to be done; see plate 3. figure 1

How a man is to perceive the coming in of a thrust,

you how can a Man Judge, either upon what ſide of the Sword, or when the Thruſt will be given, if he look to the Eye, when he is playing with one that Squints, certainly it is very uncertain; and therefore as a moſt certain Rule, and which will never fail you, Look alwayes to the *Hilt* of your Adverſaries Sword, when you expect that he is going to Thruſt. And when you ſee it moving towards you, (which will be in the Twinkling of an Eye, if he that giveth in the Thruſt have a ſwift hand.) You muſt Immediately turn your wreſt, with a little motion of the Arm, but ſo little that it may ſcarcely be perceived, to your Left ſide, and ſo put his Sword by, (alwayes with the *Fort* of yours.) Upon your Left-ſide, Still keeping the point of your Sword after your *Parade* towards his right Shoulder, which is repreſented by the firſt Figure of the Third Plate who is *Pareing* his Adverſaries Thruſt given *within his Sword*, with the *firſt Parade in Quart.* But I would have you, when you put by your Adverſaries Sword, to do it with a little *Beat*, or Spring towards the Ground, which in my opinion is abſolutely the beſt way of doing this *Parade.* When I ſay a Spring, I mean a little *Beat*, and immediately bring your Sword to it's right

The beſt way in my opinion of doing the firſt *Parade in Quart.*

on
ult
en
er-
as
er
ur
at
ee
in
th
ou
a
at
elt
es
t-
rd
r,
of
a-
h
ve
es
g
is
e.
,
s
t

One Parrenghis Adversarys thruſt giben within his ſwordes first parrad in quart ſee pag. 23

Plat 3
For pag 24

Fig: 2

One gibeing in A thrust within
The Sword See pag 39

Why the *Parades* are called the *Quart* & *Terce Parades.*

Ma. I ſhall, the Firſt *Parade* then is either called the *Quart Parade*, or the *Parade within the Sword*, becauſe when you put by the thruſt, you put it by upon the *inſide of your Sword*, or upon that ſide the Nails of your Hand look to, and that Side is called *Quart*, *or within the Sword:* ſee the firſt Figure of the third Plate who is pareing the Thruſt of the ſecond Figure with the firſt *Parade in Quart*, and remember alwayes when I deſire you to hold your hand,or Nails in *Quart*, that I mean you ſhould hold your Nailes quit upwards,as in the ſecond figure of the firſt plate marked F. The ſecond *Parade*, is called the *Terce Parade*, or the *Parade without the Sword*, becauſe you put by the thruſt upon that ſide which is *without your Sword*, and as the other is called *Quart*, becauſe it is *within your Sword*, or upon that ſide your Nails look too, ſo this is called *Terce*, becauſe it is *without your Sword*, or upon that ſide the back of your hand looks too. *See* the ſecond Figure of the 4th. Plate who is Pareing the thruſt of the firſt figure with the firſt *Parade in Terce.* And remember alſo that when I deſire you to hold your hand, or Nails in *Terce*, that I mean you ſhould hold

hold your Nails quite downwards as in the Third Figure of the first Plate marked G.

Sch. *Sir I now by this Explanation understand you very well.*

Ma. Sir, any doubt you have, or any thing that I shew you which seemeth difficult to you, mind me of it, and according to my power I shall explain it to you.

Sch. *I shall not faill to do it, but I pray you shew me how I must Parie after those five several wayes.*

Ma. I shall shew you orderly one by one how you are to do them, you must do the first *Parade in Quart*, *with the point a little higher then the Hilt* after this manner, when you are Standing to your *Guard*, and your Adversary offers to give you a Thrust home upon that side his Sword lyeth, which I suppose to be *within your Sword*, for this Thrust is done without *Disengaging* (which I shall explain to you hereafter) and is the plainest, and simplest Thrust which can be given with the small Sword, and yet a Man will sometimes be surprised with it; I say when you perceive Him offer to give Home the Thrust, which is known by looking Steadfastly to the *Hilt* of his Sword, and not as Ignorants doe who look to their Adversaries eye, for I pray you

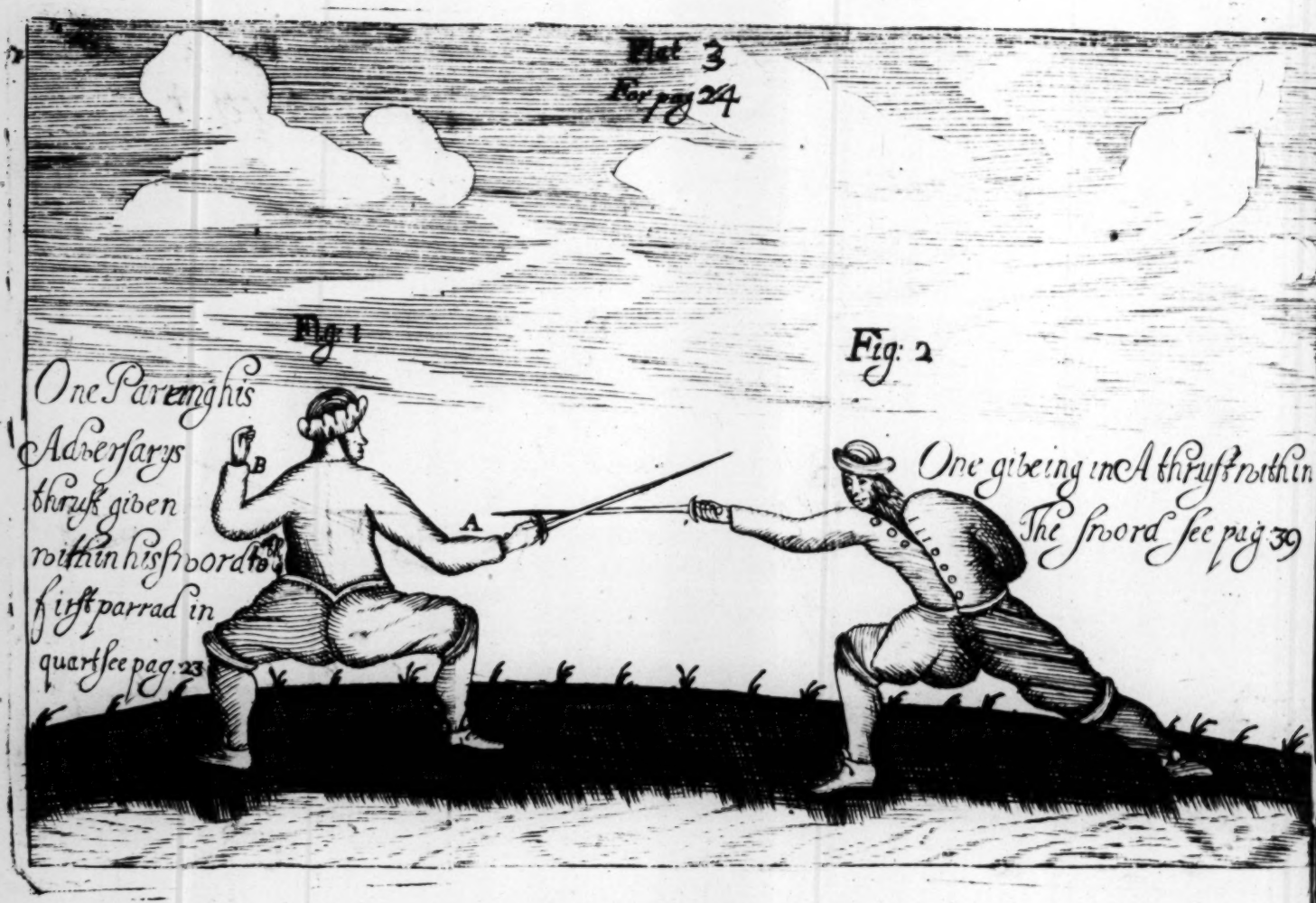
How the first *Parade in Quart* is to be done; see plate 3. figure 1

How a man is to perceive the coming in of a thrust,

you how can a Man Judge, either upon what side of the Sword, or when the Thrust will be given, if he look to the Eye, when he is playing with one that Squints, certainly it is very uncertain; and therefore as a most certain Rule, and which will never fail you, Look alwayes to the *Hilt* of your Adversaries Sword, when you expect that he is going to Thrust. And when you see it moving towards you, (which will be in the Twinkling of an Eye, if he that giveth in the Thrust have a swift hand.) You must Immediately turn your wrest, with a little motion of the Arm, but so little that it may scarcely be perceived, to your Left side, and so put his Sword by, (alwayes with the *Fort* of yours.) Upon your Left-side, Still keeping the point of your Sword after your *Parade* towards his right Shoulder, which is represented by the first Figure of the Third Plate who is *Pareing* his Adversaries Thrust given *within his Sword*, with the *first Parade in Quart*. But I would have you, when you put by your Adversaries Sword, to do it with a little *Beat*, or Spring towards the Ground, which in my opinion is absolutely the best way of doing this *Parade*. When I say a Spring, I mean a little *Beat*, and immediately bring your Sword to it's right

The best way in my opinion of doing the first *Parade in Quart*.

on
ult
en
er-
as
er
our
hat
ee
in
th
ou
n a
hat
eft
yes
ft-
ord
er,
of
ſa-
ith
ve
ies
ing
n is
de.
at,
it's
ght


Plat 3
For pag 24
Fig: 1
Fig: 2
One Parenghis
Adversarys
thrust giben
within his sword to
first parrad in
quart see pag. 23
B
A
One gibeing in A thrust within
The sword see pag 39

ight Posture again: when you *Parie* after this way, you must not at all turn your wrest, but keep your hand when you *Parie* in the same posture, as when you presented your Sword, which most ordinarly will be neither altogether *Quart*, nor altogether *Terce*, but betwixt the two, because it is painful for a Man to hold his hand long in *Quart*, yet the nearer you hold your hand to *Quart*, the better is it; for there never was yet a Master who could in common practice observe all the exact directions to an Ace, which I give you, therfore there must be always some alowance given, but as I told you, the nearer you observe them, the better will it be for you, because the Directions I give you are most exact.

Sch. *Why think you this last way of doing this Parade, better then the former?*

Ma Because it is done with a Spring, and the former is not, so that using this last way as you should, you may often in the *Pareing*, *Beat* your Adversaries Sword out of his hand, which is no small Advantage; also this last way secureth your Adversaries Sword better then the Former doth, if you had a mind to give him a Thrust upon the *Respost*, or back of your *Parade*, but as I told you before, you must by any means

means remember to bring up your Sword to its right posture again, otherwise your Body would ly too open *without your Sword* for your Adversary to Thrust at. And therefore I say again, by any means forget not the bringing up of your Sword, instantly after your *Beat*, and then I doubt not in the least, but you will rather approve of this last way of *pareing* then of the former.

Sch. *Its very like I may, but in both thir Parades what advantage have I by keeping my Swords point towards my Adversaries right shoulder and not farther aside.*

Ma. The Advantage you have by it is this, that when you keep your Swords point towards your Adversaries right shoulder, after you have *Paried* him, you are readier to go to the *Parade* again if he should offer to *Disengage*, and Thrust upon the other Side, whereas if you keept your Swords point farther aside, you would have a greater way to make with it, if he should Immediately after his Thrust *Disengage*, and Thrust upon the other side, or *without your Sword*, and therefore you would be in Hazard of receiving the Thrust before you could meet with his Sword to put it by, also the keeping of your point, as Streight as possible upon your Adversary when you

The advantage a man hath in not letting his Swords point go too far aside when he *parieth.*

Parie

Parie in some manner aweth him, and hindereth him to thrust so Furiously (for fear of his receiving a *Contre-temps*) as otherwise he might doe.

Sch. *But why am I to make such a little Motion with my Arm when I Parie. For one would think that the greater Motion one maketh with their Arm the farther they would put by their Adversaries Sword.*

Ma. You are right, in that you would put by your Adversaries Sword the farther, as you make the motion of your Arm the greater, but you perceive not the great disadvantage you have in so doing; For do you not see? That if you should make so great a Motion with your Arm, when you are *Pareing*, you would be in far greater hazard of being hit, if your Adversary should make a *Feint within your Sword*, because then your Body would be quite discovered upon that side, upon which he is to give in his Thrust, which would have been in a manner secured, had you made as little a motion with your Arm as I before desired you, besides that the making of so great a Motion with your Arm, disordereth your Body, which should be keept in as good a posture for defence as possible.

The disadvantage a Man hath in making too great a motion with his Arm when he *pareth*.

Sch. *I am now convinced by the Reasons you give,*

of

of the Advantage a Man hath by making a little motion with the Arm when he is Pareing, as also by keeping of his Swords point, as Streight to his adversary as he can, after that he hath Paried him.

How the 2d. *Parade in Quart* is to be done.

Ma. I am glad of it, but now *Secondly*, you must doe the *second* Parade *in Quart. with the point sloping towards your Adversaries right Thigh, and a thought without it*, as followeth; when you perceive that he is Thrusting *within your Sword*, turn the Nails of your hand in *Quart*, with a Stretched Arm, and your hand as high as your Face, see Plate 5. Figure first. And at the very same time you do this, Slop your point as low as your Adversaries Thigh, and so put by his Thrust with the *Fort* of your Sword upon the *weak* of his. As I told you before in Page twenty four; for if a Man *Parie* right, he must alwayes do it, with the *Fort* of his Sword, and not with the *Feible*.

The danger that a Man is in, in not *pareing* with the *Fort* of his Sword.

Sch. Why, may not a Man sometimes Parie with the Feible of his Sword?

Ma. Yes, but then he runneth the risk of having the Thrust forced in upon him, which if his Adversaries Arm, or wrest, be stronger then his, may easily be done, and which is almost impossible to be done, if he hath the *Parade* right, and *Parie* with the

Fort

Fort of his Sword, as he should.

Sch. *I see now indeed that there can no Man be sure of the Parade, if he offer to Parie with the Feible of his Sword.*

Ma. It is very true, and you must likewise when you make use of this *Parade*, *Quart.* your Head well, and look as it were by the outside of your Sword.

Sch. *What Advantage have I by Quarting of my Head?*

Ma. The Advantage you have by *Quarting* of your Head, is, that it will hinder your Adversary to hitt you so easily in the Face by way of *Contre-temps*, as otherwise he might doe.

The advantage of *quarting* the head well.

Sch. *I see so indeed, but how am I to do the first Parade in Terce, or without the Sword, with the point a little higher then the Hilt.*

Ma. You are to doe the first *Parade in Terce, or without the Sword, with the point a little higher then the Hilt*, after this Manner, when you perceive your Adversary giving in the Thrust *without your Sword*, immediately turn your wrest: (With a little motion also of the Arm, as in the first *Parade in Quart*,) to that side until your Nails be in *Terce*, and so *Parie* his Thrust, see Plate 4th. figure second, you must remember in this *Parade*, to keep the point of your Sword

How the first *Parade in Terce* is to be done.

Sword, after you have *Paried* him towards his left Shoulder, as in the first *Parade* in *Quart* you keep it towards his right, and that for the Reasons shewn you in page. 26. I would also have you to doe this *Parade* with a kind of a Spring, as I told you in the first *Parade in Quart*, and that same very way, as you have it set down to you there, which as I told you before is in my opinion the best way of doing this *Parade*, therefore I pray you to mind it.

The best way in my opinion of doing the first *Parade in Terce.*

Sch. *I shall endeavour to do so, seing you recommend it so earnestly to me, but how am I to do the second Parade in Terce, with a sloping point?*

Ma. The *second Parade in Terce*, or *without the Sword, with the point sloping towards your Adversaries Thigh, and a thought within it*, is done as followeth; when you perceive your Adversarie giving in his thrust *without and below your Sword*, as it were at your arm pit, see plate fifth, figure 2. Immediatly let the point of your sword fall as low as his thigh, & turn your Nails quite round to your right side untill they look from you, and keep your hand as high as your head, and put his thrust by upon your right side, & in the time of your *Parade* let your head lye close almost under your arm. see plate 6. figure 1.

How the 2. *Parade in Terce* is to be done.

Sch

Sch. *What advantage have I by holding my head so?*

Ma. As in the second *Parade* in *Quart*, the *Quarting* of your head preserveth you from being hitt in the face, so the holding of your head close under your arm, when you make use of this *second Parade in Terce* preserveth your face from your Adversaries Scattering, or *Contre temps* thrusts: you may also make use of this *Parade in Terce with a sloping point*, if your Adversarie should offer to thrust *without and above your Sword*, by puting by his thrust upon your left side, but then your point most not slop towards your Adversaries thigh, but by his right side; also in *Pareing* this way, you must *Quart* your Head well, whereas in the foregoing way, you are to hold it closs almost under your Arm. This is all, I have to say of the *Quart* and *Terce Parades*, either *with the point a little higher then the Hilt*, or *with a sloping point*, but I must tell you, that this last way of *Pareing* with the *second Parade in Terce*, *with a sloping point*, is seldom made use of except your Adversarie hath so gained the *Feeble* of your sword, that you could not *Parie* him with the *first Parade* in *Terce*.

How a Man is to *parie* with the 2d. *parade in Terce* when his Adversarie thrusts, *without and above his Sword.*

Sch. *I understand thir four wayes of Pareing which*

which you have been shewing me very well, but their is yet another, which you call the Contre caveating Parade, the way of doing it, you have not as yet shewn me.

How the *Contre caveating Parade* is to be done.

Ma. I am just going to shew you it, it is the last *Parade* I named to you in page 21 and is absolutly the best, and safest a man can make use of, the way of doing it is thus when you perceive your Adversaries thrust coming home *within your Sword*, then Instantly slop the point of your sword and bring it up again on the other side of your Adversaries, which will be *without his sword*, and *parie* his thrust *without your sword*, that was to be given *within your Sword* and in *parieing* neither turn your Nails in *Quart* nor *Terce*, but keep them in the same posture as when you presented your Sword: this *parade* must also be done with a spring. In like manner if you think that he is to give in his thrust *without your sword*, you must Instantly slop your point and bring it up again, upon the *inside of his Sword*, and so *parie* his thrust that was to be given *without your sword*, *within your Sword*, this Sloping of your point, and bringing of it up again upon the other side of your Adversaries Sword, must be done in the twinkling of an Eye, otherwise your Adversaries Thrust will

will be home upon you, and so your *Parade* will signifie nothing: Therefore to prevent the coming in of any Thrust, make use of this *Parade*, or of any other *Parade* you intend to use, with as quick a Motion as possibly you can, which if you doe, and judge exactly of the coming in of your Adversaries Thrust, you will be but very seldom hitt.

Sch. *I see I must so indeed, but I pray you let me know what advantage this Parade hath of the other four.*

The advantage the *Contre-caveating Parade* hath of any other.

Ma. The advantage a man hath in making use of this *Contre-caveating Parade* is very great, by what it is when he maketh use of any of the four former, because when a man maketh use of any of the other four *Parades*, he may be hitt with a *Feint* by Reason of his judging that the Thrust will be given *without the Sword*, when it is designed to be given *within the sword*, or *within the sword*, when it is to be *given without the sword*; & so although he hath a quick enough *Parade*, and a good Eye, yet you see he may be hit by reason of his wrong judging of the coming in of the Thrust, which would have been prevented had he made use of this *Contre-caveating Parade*, for this *Parade* crosseth and confoundeth all *Feints*, yea not only *Feints*, but in a man-

ner all *Lessons* that can be played with the *Small Sword*, so that certainly it is by farr the best and safest *Parade*, and therefore I would advise you, that when once you can make use of it, never, (unless it be very seldom) to make use of another, and you will find it to be as I told you, the absolutly safest *Parade*, and the *Parade* which should be most exactly understood, and frequently practised, by those who intend to be *Masters of this Art.*

Sch. *Sir you have convinced me of the advantage a Man hath in making use of this Contre-caveating Parade, and therefore I shall endeavour never to make use of any other, seing it is so general a Parade.*

Mr. Your resolution Sir is good, and I am confident if you keep it, you will confess that all that I have said, in commendation of this *Parade*, is but little in respect of what it deserveth.

Sch. *I shall to the outmost of my power endeavour to keep it, but have you no more to say of the Parade?*

Mr. No, and what I have said concerning the *Defensive* part, or *Parade*, I am sure is so plain, and easie to be understood, that the meanest capacity may be able to put it in practice, if the Directions which I have

have given be seriously considered, and observed: we will now proceed to the *Offensive part*, in which I shall endeavour to be as distinct, and easie in my Directions to you, as I have been in the *Defensive*.

The End of the Defensive part, or Parades.

CHAP. 4.

Of the Lessons Offensive.

Sch. *Which is your first Lesson in the Offensive part?*

Lesson 1.

Of Approaching or Advancing.

Ma. My *first Lesson* is of *Approaching*, or *Advancing*.

Sch. *How many wayes are there of Approaching?*

Ma. Two.

Sch. *Shew me how I am to approach these two wayes?*

Ma. The first way then is with a *single stepp* and is done thus, when you are standing to your *Guard*, and your Adversary *without your measure*, so that your Thrust cannot reach him, without *Approaching*, then lift your right foot forewards about a foot, and

How a Man is to *approach* with the *single stepp*.

and immediatly let your left foot follow close by the Ground, and keeping your left knee bowed, observing alwayes at the end of every stepp, that your feet be at the same distance they were at when you first presented your Sword, or rather nearer.

Sch. *Why nearer?*

Ma. You must understand that in your *approaching* with the *single step* the nearer you bring your feet together, (yea even so close that your heels almost touch one another) your advantage is the greater, because your *Elonge* will come as much nearer to your Adversary, as you brought your left foot, nearer to your right.

Sch. *I see so indeed?*

Ma: And you must remember always to Redouble this *stepp*, or any other you intend to make use of, untill you come so near to your Adversary that you think he is *within your Measure*, or that your *Elonge* will reach him.

Sch. *Can a man make use of this single stepp in ragged Ground.*

Ma. Not easily, for this *single stepp* is only to be made use of in plain Ground, where there is nothing that may occasion a Man's falling. but the *double stepp*, which I am going to shew you is most proper to be made

The use of the *single* & *double stepps.*

made use of, in stony or ragged Ground, where a man cannot make use of the *single stepp*, without being in hazard of falling; for with the *double stepp*, you may step over a little furrow, or a rickle of stones, which is almost impossible for you to doe, with the *single stepp*, without being in hazard of falling, which is as much as your life is worth.

Sch. *Let me see how the double stepp is done?*

Ma. The *double stepp* is done as followeth, you must first throw your left foot, before your right (By raising of your Body a little on your right foot to doe it with the better grace,) about a foot, then bring forewards your right foot again, as farr before the left, as it was when you presented your Sword, thir two Motions must be done immediatly after other, otherwise the doing of this *stepp*, will appear very unhandsome. Remember when you make use of this *double stepp*, to keep as thin a Body as possible, because the throwing of your left foot before your right, casts your Body open, and therefore you must guard against it. You must also as I told you before redouble this *stepp*, according to the distance you are from your Adversary.

How a Man is to *approach* with the *double stepp*.

Sch. *Since I now know how this double stepp is*

done

done, I perceive that it is indeed, propereſt to uſe it in uneven Ground, and the ſingle in a plain field. But which is your ſecond Leſſon?

Leſſon 2.

Of Retireing.

Ma. My *ſecond Leſſon* is of *Retireing.*

Sch. *How many wayes can a man Retire?*

Ma. Three wayes.

Sch. *Shew me them?*

How a Man is to *retire* with the *ſingle ſtepp.*

Ma. The *firſt* is with a *ſingle ſtepp* and is done the ſame way, as you approach with the *ſingle ſtepp*, onely whereas in *Approaching* with the *ſingle ſtepp*, you lift your right foot firſt, in *Retireing* with the *ſingle ſtepp* you muſt lift your left foot firſt, you muſt obſerve the reſt of the Directions given you in *Approaching* with the *ſingle ſtepp.*

How a Man is to *retire* with the *double ſtepp.*

The *ſecond* way is with a *double ſtepp*; and is alſo done the ſame way as the *Advancing* with the *double ſtepp*, only whereas in *Approaching* with the *double ſtepp* you throw your left Foot before your Right *in Retiring with the Double ſtepp*, you throw your right foot backwards, behind your left, the reſt is to be done, as in *Advancing* with the *double ſtepp.*

Sch. *The Retiring with the Single and Double Stepps, is made uſe of, upon the ſame Occaſions and in the ſame Grounds, that the Advancing with*

with the Single and Double Stepp is, is it not?

Ma. Yes, that it is, but the *Third* way of *Retireing* is done by jumping backwards upon the *streight Line:* The Reason why I call it the *streight Line* is, because you Jump streight back from your Adversarie, as it were in a *Streight Line*, for there is play which must be played off the *Streight Line*, called *Quarting*, and *Volting*, which shall be taught you in its proper place, I say it is done by Jumping backwards upon the *streight Line*, with both your feet in the Air at once, but you must lift your Right Foot first, and after your Jump is done, stand to your *Guard* again, unless you intend to Redouble your Jump, that you may go farther out of your Adversaries *Measure*.

How a Man is to *retire* by *jumping*.

Sch. *Which is your Third Lesson?*

Lesson 3.

Of giving in a Thrust.

Ma. My *Third* Lesson is of giving in a *Thrust*, or making of an *Elonge*.

Sch. *How am I to give in a Thrust?*

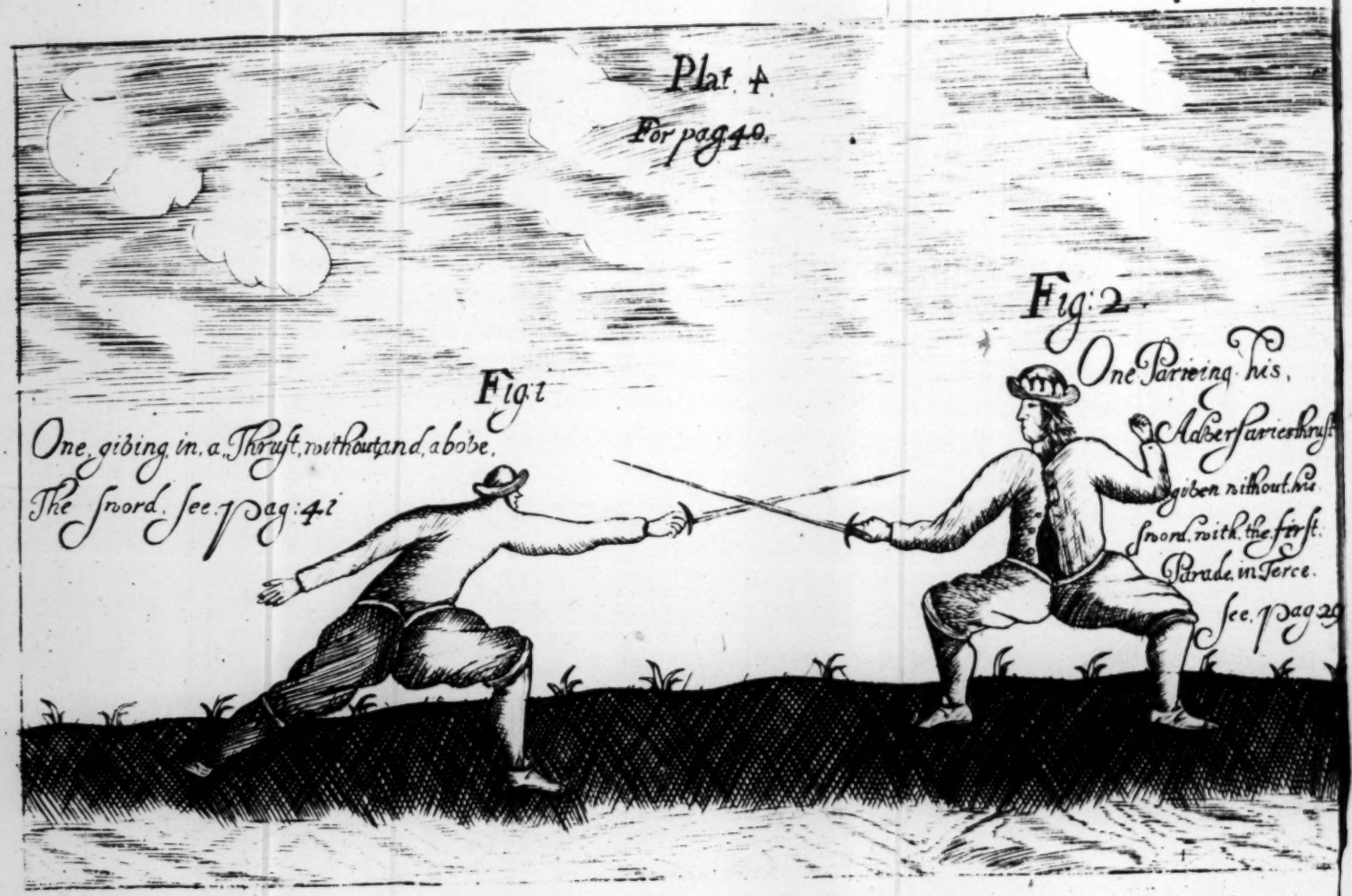
Ma. You are to do it thus, when you are standing to your *Guard*, and your Adversary within your *Measure*, your Sword being presented either *within* or *without* your Adversaries Sword as you please, but I suppose

How a Man is to give in a *Thrust*.

pose it be *within*, then stretch forth your Right Arm, and step foreward with your Right Foot, as farr as you can, keeping the point of it streight forewards, and let the Motion of your Arm begin a thought before you move your Foot. see *Plate* 3. figure 2. For a thrust thàt is right given, may be compared to the shot of a Gun or Pistoll, for as he that is wounded with the shot of a Pistoll receiveth his wound, before he hear the report of the Pistol, so he that is wounded with a Sword receiveth his wound before he hear his Adversaries Right Foot touch the ground when he is giving in his *Thrust*, and the Reason of it is, because the Motion of his hand is begun, before that he move his right Foot, but the difference is so little, that it can scarcely be perceived, but by a very quick Eye, or Ear: when you are at your full stretch, keep your left hough stretched, and by any means keep a closs and couched left Foot, which is done by keeping your left heel and broad side of your foot closs to the Ground, without the least drawing it after you, the keeping of a closs left foot, is one of the Chiefest things to be most exactly observed in all the *Art* of *Fencing*, when you give in your *Thrust*, throw your left hand behind your back as in *Plate* 3 figure 2.

or

ur
ur
ng
let
ht
fi-
nv
ll,
f a
ear
ed
he
he
nd
his
ght
t it
ery
our
ed,
ed
our
to
g it
ot,
ect-
hen
left
e 2.
or


Plat. 4.
For pag 40.
Fig: 1
One gibing in a Thrust without and above
The Sword. See pag: 41
Fig: 2.
One Parrieing his
Adversaries thrust
given without his
Sword with the first
Parade in Terce.
See pag 29

or stretch it out upon your left Side, so that your two Arms, Body and *Sword*, make one streight Line from your Adversary, as in Plate 4. Figure 1. you must do this with your left Hand; when you intend not to make use of it for a *Parade*, but if you intend to make use of it for a *Parade*, then you must in the very time of giving your *Thrust*, throw your left Arm forwards, as far as you can, without disordering the rest of your Body, turning the Palm of it from you, by turning down your Thumb, and up your little Finger, as in Plate 6. Figure , and so *Parrie* his *Thrust*, if you judged he was to *thrust* upon the same time you *thrust*; and you must remember alwayes when you give in a *Thrust within the Sword*, to give it with your Nails in *Quart*, and *Quart your Head and Shoulders well*; but when you *Thrust without the Sword*, then give it with your Nails in *Terce*, and keep your *Hilt* a good deal lower then your *Point*, and your head from your Adversaries *Sword*, and remember as a Generall Rule, that in all *Lessons* in which you do not first *cure*, or *bind* your Adversaries Sword, you are to *Thrust* closs by the *Weake* of his *Sword*, with the *Fort* of yours, but the matter is farr different in *Lessons* where you first

first secure your Adversaries Sword, for after your securing, or *binding*, you quite his Sword, and giveth the *Thrust* streight home, without so much as touching it, after you have *bound* it, which shall be taught in it's proper place.

Sch. *But what advantage have I by observing all those Rules, in giving in a Thrust, as when I thrust without the Sword, the holding of my Hilt lower then my Point, and the holding of my Head from my Adversaries Sword; as also the thrusting close by the Feible of my Adversaries Sword; I pray you let me see, what Advantage I have by observing all those Directions.*

The advantage a Man hath in giving in a *Thrust* according to Art.

Ma. As the *Quarting of your head* when you *Thrust within the Sword*, preserveth you from your Adversaries *Contre-temps Thrusts* in the face. So also doth your *Thrusting* close by the *Fieble* of his Sword, and the holding of your *Hilt* lower then the *Point*, when you *Thrust without the sword*, as also the holding of your head alwayes to the contrary side your Adversaries Sword is on, preserve you from *Contre-temps*. And observe this as a General Rule alwayes to keep your head to the contrary side your Adversaries Sword is on, upon whatever side you *Thrust*, for this will oftentimes preserve your face from being hitt, when otherwise it would, for a Man

Man that in giving a *Thrust* receiveth another at the same time, cannot be accounted a *Master of this Art*, for this *Art* is called the *Art of Defence*, and therefore the great use of it is to Defend ones self, and save their Adversary, (which a Man that is *Master of it*, may easily doe.) and not to hurt their Adversary, and have themselves likewise wounded, for any Man that never had a Sword in his Hand can doe that: After that you have let in your *Thrust*, recover your Body instantly to the posture it was in when you stood to your *Guard*, and in the recovering, whither or not you think your Adversary intends to *Thrust* upon the *Respost*, go to his Sword or to the *Parade*, accordingly as you judge he will give in his *Thrust*, if you think *within the Sword*, then *Parie in Quart*, if *without the Sword*, *then Parie in Terce*, or you may make use of the *Contre-Caveating Parade* which if you make use of it right will never fail you, let your Adversary *Thrust* as he pleaseth; this recovering of the Body is one of the chiefest things in the *Small-Sword*, for many a Man for not recovering of his Body quickly enough, after the giving in of a *Thrust*, hath received one, which had he recovered his Body quickly he would have shunned; Therefore I pray

you

you by any means, mind to recover your Body as quickly as possible after every *thrust*, and when you do recover, go to his *Sword* and either *Beat* it or *Bind* it, as shall be taught you in it's propper place.

Sch. *I shall, and I also was convinced of the Excellency of this Contre caveating Parade before, but cannot a Man give in a Thrust unless he observe exactly all the Directions which you have here given?*

Ma. Yes that he may, and not observe one of them, but then his *Thrust* will not be given according to the Rules of this *Art*, and so it cannot be expected, but his Body will be exposed to a great deal of more hazard, then if he had exactlie observed the foregoing directions.

Sch. *Sir you are very farr in the right, but go on to your next Lesson?*

Lesson 4.

Of Caveating or Dis-engaging.

How a Man is to *dis-engage* with his Adversaries Sword.

Ma. My *fourth Lesson* is of *Caveating* or *Dis-engaging*, with your Adversaries *Sword*.

Sch. *How am I to do it?*

Ma. You must do it thus, when your *Sword* is presented *within* your Adversaries Sword, and you would have it *without* his

his Sword, you must (keeping your *Nails* in *Quart*,) sloap your Swords point so low, that you may bring it up upon the *outside*, of your Adversaries, this sloaping must be done onlie with the wrest, and not with any motion at all of the Arm.

Sch. *Why so?*

Ma. Because, if you should move your Arm, when you *Dis-engade*, as some Ignorants do, you would discover so much of your Body, in the time of your *Dis-engaging*, that your Adversary would have a very good time to give in a *Thrust*, which he would want, had you only moved your wrest, this sloaping of your *Point* with the wrest, and bringing of it up again on the other side, resembleth somewhat the Motion of the *Contre caveating Parade*, and it must be done very quickly.

Sch. *It doth so indeed, but is this all I must do, when I intend to Dis engage?*

Ma. Yes, for if once you can *Dis-engage*, and go from the *inside* of your Adversaries Sword, to the *outside*, and then back again to the *inside*, you will know how to *dis-engage*, and *slip* your Adversaries Sword, as oft as you please.

Sch. *Which is your fifth Lesson?*

Lesson

Lesson. 5.

Of Feinting or Falsifying.

Ma. My *fifth Lesson* is of *Feinting*, or Fa-sifying.

Sch *How am I to make a Feint?*

Ma. Before I shew you how to make a *Feint*, you must know that there are several kinds of *Feints*.

How many kinds of *Feints* there are.

Sch. *I pray you shew me them?*

Ma. There is then the *Ordinary single Feint* and the *Ordinary double Feint*; the *single Feint at the Head*; and the *double Feint at the head*, the *low Feint*, *single*, *and double*; *the single and double Feint upon Battery*; *Volt-coupe*, *single and double*; all which *Feints* I shall shew you orderly, as I have here set them down how they must be played.

Sch. *I pray you do so, and let your Explanation of them be as distinct, and easie, as possible that so I may the better understand your meaning.*

How a man is to play the ordinary *single Feint*, being within distance.

Ma. I shall, you are to make your *Ordinary single Feint* then, after this manner (I suppose that you are alwayes standing in a *Guard*, before you offer to play any *Lesson*) when you are *within* your Adversaries Sword *disengage* and make your *Feint without*, which is done by giving a beat with your right foot upon the ground, just as you *disengage* and

and your Sword upon the *outside* of your Adversaries, and instantly after you have *dis-engaged*, if you perceive him answer your *Feint*, by offering to *Parie*, *dis-engage* again, and give him the *Thrust within the Sword*, some use to make their *Feint* without any beat with their Right Foot, but I am wholly against it, unless you were playing against those who are expert in this *Art*.

Sch. *What is your Reason for that?*

Mr. My Reason is this, that if you should give a beat with your Foot, when you are playing against such as understand this *Art* well, they would immediatly know it to be a *Feint*, and therefore would not answer it. Now to make your *Feint*, without any Motion of your Foot to them, is most reasonable, because the making of it, as quick as you can, without any beat of your Foot will cause them believe that it is really a *Thrust*, coming in upon that side on which you make your *Feint*, and so cause them answer it, and then you have your design. But the matter is farr different, when you are playing with Ignorants, or with such who are in a manner but just grounded in this *Art*, for if you should make a *Feint* to them without giving a beat with your Foot, upon the ground, they would not answer it.

Reasons shewing that a Man should always give a *beat* with his Foot when he is making a *Feint*, except when he is playing against great Artists.

it, not becauſe they ſhould not, (for obſerve this as a Generall Rule, never to anſwer a *Feint*, unleſs you do it upon ſome deſign,) but becauſe they have not as yet come the length of diſcerning ſuch quick play. For your *Feint* without a beat of your Foot with it, would appear to them as no *Feint* at all, becauſe of the quickneſs of the Motion, whereas upon the contrary, if you gave a beat with your *Feint*, you would ſurprize them, and in a manner make them ſtart, when you made your *Feint*, and ſo make them go to the *Parade*, which was your deſign. Sometimes alſo a beat with ones Foot, without any Motion at all of the Sword, will make ſome Ignorants brangle, which is no ſmall advantage to their Adverſary.

Sch: *I am now fully convinced of the neceſſity of Beating with the Foot, except when I am playing as you ſay, with ſuch as are in a manner Maſters of this Art.*

Ma. I am glad you are convinced that what I ſay is true, for that will encourage me to take the more pains to inſtruct you in the reſt of this *Art*, but let us now ſpeak of the *double Feint*.

Sch. *Shew me firſt how I am to play the ſingle Feint, being without diſtance.*

Ma.

How the ordinary *single Feint* is to be played, being *without distance.*

Ma. You must *approach* with your Feint.

Sch. *And with what stepp am I to approach whither with the single or double?*

Ma. With the *single*, for if you *approached* with the *double*, you would discover your Body too much in the time of your *approaching*, and so be in hazard of being hitt by your Adversary, besides that the *double stepp* is ordinarly never made use of, neither in *approaching*, nor *Retiring*, But upon the occasions I before told you in page 37. where I treated of them.

Sch. *I indeed thought otherwise, but shew me now how I must play the ordinary double Feint.*

Lesson 6.

Of the Double-Feint.

Ma. Before I shew you how to play it, you must know what difference there is betwixt all *Single* Feints and *Double* Feints.

Sch. *I am very well satisfied that you shew me it.*

The difference betwixt all *single* and *double* Feints.

Ma. You are then in all *single Feints* to make two Motions, with the first Motion you make your *Feint*, and with the next you give in the *Thrust*, and the Thrust in all *Single Feints*, (except when you make your *Feint* upon that Side your *S*word lyeth,

which is done without *Dis-engaging*, and is the simplest of all *Feints*) is given in upon the side your Sword lay before you made your *Feint*, whereas in all *Double Feints*, you make 3. Motions, and the Thrust (Except when you make your first Motion on that side your sword was presented) is given in upon the other side, and not in that side your Sword lay immediatly before you began to make your *Feint*. This is the difference betwixt *Single* and *Double Feints*.

Sch. *Seing you have shewn me the difference betwixt them, pray shew me how I must play the ordinary Double Feint?*

How a Man is to play the ordinary *double Feint* being *within distance*.

Ma. There are then two waves of playing your ordinary *Double Feint*, for when your Adversary is *within your Measure*, you play it one way, and when he is *without your measure* you are to play it another; when you are *within distance*, your Sword being presented *within* your Adversarys Sword, you must *Dis-engage*, and make your first Motion *without* his Sword, and stand a thought upon it to see if he answereth you, by offering to go to the *Parade*, if he do not answer you, your *Lesson* will have no effect, and therefore in such a case, you must try another: But if he answer your first Motion, then instantly

instantly make your second Motion *within* his Sword, and your Third *without* the Sword again, by giving the Thrust, thir two last Motions must be as quick as possible, and remember at every Motion to give a beat with your Foot, and *Disengage* alwayes with your Nails in *Quart.*

Sch. *How am I to play it being without distance?*

Ma. When you are *without distance*, you must first make a Motion to try if he will answer your *Feint*, and if you perceive him answer you, then begin again, and make your first Motion just as you did when you was *within distance* (but you must *approach* with it) and you must make your second Motion, and Third also as you did before.

How the *double feint* it is to be played being *without distance.*

Sch. *Which is your contrary to the ordinary Single and Double Feints?*

Ma. My *Contrary* to them is this, when I perceive my Adversary make use of them against me, I then either make use of the *Contre caveating Parade*, or otherwise, I keep my Swords point immovable towards his face, with my Arm as stretched as Possible, and when I do that, I recover my Body, by drawing my right Foot closs to my left, & standing as it were upon my tipp-toes; and

The *Parade*, and *contraries* against the ordinary *single* and *double Feints.*

if for all his seeing me do that, he give home the Thrust, then I *Contre-temps* him in the Face, and *Parie* his Thrust with my left Hand, or otherwise when I see him make variety of *Feints*, then in the very time of his making them, I make a half Thrust at him, that is I Thrust but I go not home with it. This will make him go to the *Parade*, and so if I please, I may take the *pursuit*, or when he maketh such variety of *Feints*, I give home a plain thrust as smartly as possible, and in the time I give it, I endeavour to defend my Body from a *Contre-temps* with my left Hand, as in Plate 5. fig. 1. or Plate 6. fig. 2.

That the best *contrary* against *Feints* is the *Contre-caveating-Parade*, also that the makeing use of the Left-Hand is very necessary.

Sch. *But which of these Contraries is the best, and safest?*

Ma. In my Opinion the *Contre-caveating Parade*, for if you make right use of it you may defie his *Feints*, but making use of any of the other two *Contraries* you may be hitt, because you trust all to your left Hand. Not that I am against the making use of it, for upon the contrary, I think a Man can never give home a Thrust without being in hazard of receiving a *Contre-temps* (if his Adversary designe it,) unless he make use of his Left Hand, and therefore I advise you never to give in a Thrust but

but when you make use of your Left Hand, and if you make right use of it, you will find it save you from a great many *Contretemps*, which otherwise you would have received; But let not this cause you trust all to your Left Hand, and nothing to your Sword, for if you do that, it had been better for you that I had not given you the foregoing Advice: Which, nevertheless I can assure you is very good, if you onely make use of it as a help to your *Parade* with the Sword, and not alone, for alone it is dangerous, but together with your Sword most safe and excellent.

Sch. *Truely, Sir, I am much of your mind, and I shall endeavour first to come to a Parade with my Sword alone, and when I am Master of the Parade that way, then I think I may venture to make use of my Left Hand, without spoiling of my self?*

Ma. That is the very Method you should take, for once being Master of the *Parade* with the Sword alone, you will then find the making use of your Left Hand very useful to you, and you will I am confident, confess that it is of as great use to you, as I before told you it would.

Sch. *Its like I may; But which is your seventh Lesson?*

Lesson

Lesson 7.

Of the Single Feint at the Head.

Ma. My seventh *Lesson* is the *Single Feint*, *a la Teste*, or *single Feint at the Head.*

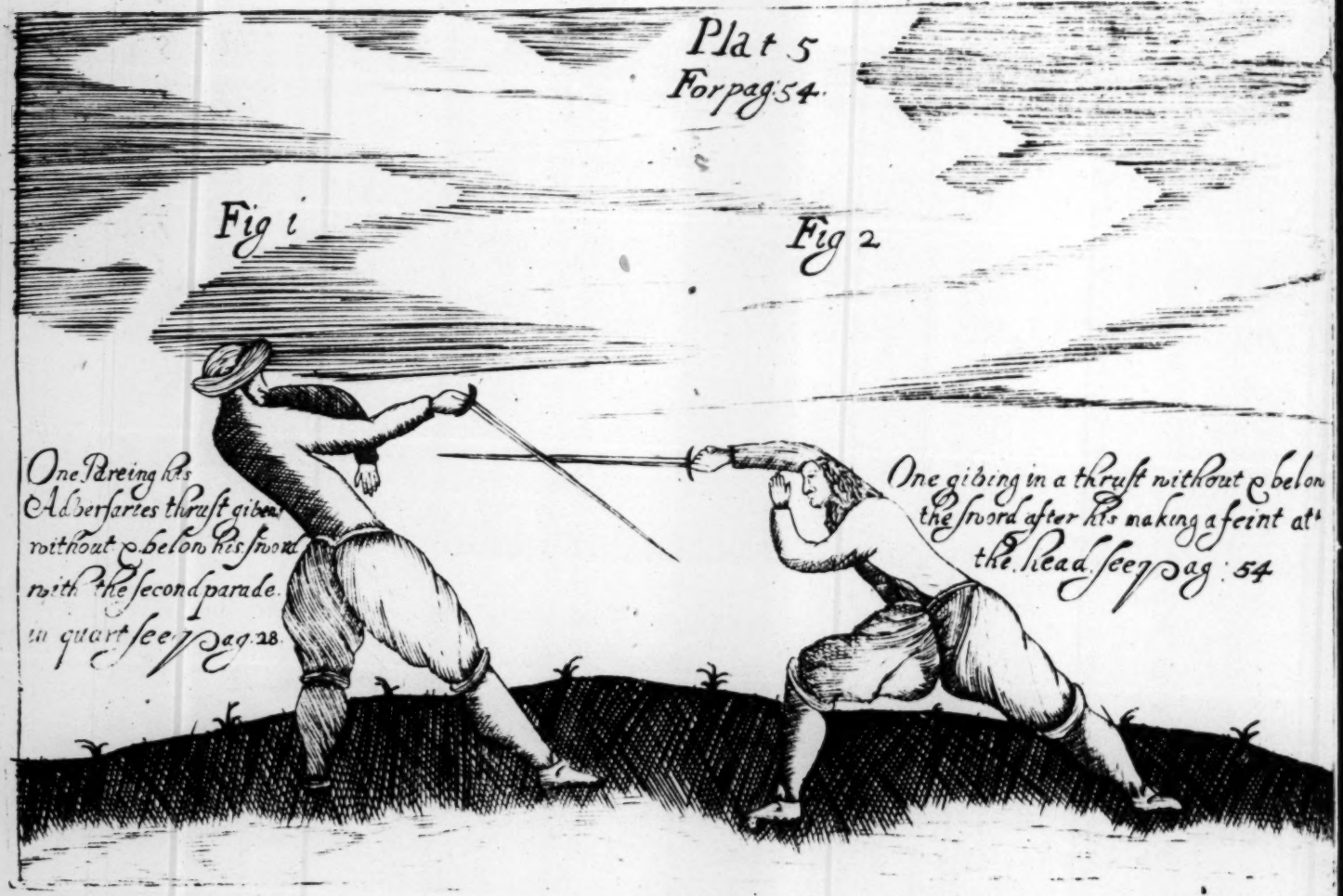
Sch. *How am I to play it?*

How a man is to Play the *single Feint at the Head.*

Ma. When you are *within distance* play it after this manner, you may either present your Sword *within* or *without* your Adversaries Sword, if your Sword be presented *without*, make a Motion or *Feint*, at your Adversaries Face, by stretching out of your right Arm a little, and turning your nails upwards towards your Adversarie, when you make the Motion give a beat with your Right Foot, and if you perceive him answer your *Feint*, then instantlie give in your Thrust at your Adversaries Arm-pitt with your Head under your Right Arm, as I shew you in the *second Parade in Terce*, Page 30, and for the same reasons there given, the Motion at the Face, stretching of your Arm, turning of your Nails, and beat with your Right Foot, must be all done together, your Thrust must be given with your Nails in *Terce*, and you must hold your left Hand before you, with the palm of it, looking towards your Right side

nt,

y it
ent
ver-
nted
our
our
nails
hen
with
him
e in
-pitt
, as
rce,
e gi-
g of
and
e all
e gi-
must
the
ighe
side


Plat 5
For pag: 54.
Fig 1
Fig 2
One Pareing his Adversaries thrust gibing without & below his sword with the second parade in quart see pag. 28.
One gibing in a thrust without & below the sword after his making a feint at the head. see pag: 54

side, and that part of your Arm from your elbow to the points of your Fingers, must stand in a manner streight upwards, this you are alwayes to do when you give in this thrust, to preserve you from a *Contre-temps*. see Plate 5 fig. 2.

Sch. *Why must I stretch out my Arm, and make my Nails look upwards from my self towards my Adversary.*

Ma. Because the doing of it defends you from your Adversaries thrust, if he should Thrust *without and above* your sword, at the same time you are making the Motion at his Face.

Sch. *Would I not also if I keept my Nails in Quart, when I make that Motion, Parie his Thrust, if he should Thrust at the same time I am making it?*

Ma. Not at all, for do you not see, that if you made your *Feint* with your nails in *Quart*, your Body would be quite open *without and above* your sword, which making your *Feint* with your Nails in *Terce*, is quite Guarded.

Sch. *I see so indeed, but how must I play this Lesson, if at the first I had presented my Sword, within my Adversaries?*

Ma. Just as I have been shewing you, but you must *Disengage* with the first Motion.

Sch.

Sch. *And how am I to play it being without distance?*

Ma. Also just as I have been shewing you, only you must *approach* with your *Feint.*

Sch. *Which is your Contrary to this single Feint at the Head?*

The *Parade* and *contraryes* to the *single Feint at the Head.*

Ma. When I perceive my Adversary make use of this *Lesson* against me, then I either give him the Thrust *upon time*, which is just as he is making his *Feint* at my Face, then I give him the Thrust at that same very time, and that same way he should have given it me, or otherwise I *Parie* him with the second *Parade in Terce*, or with the *Contre-caveating Parade*, by making half a Circle with it, from my Right to my left side, which at last, will end in the *second Parade in Quart.* see Plate 5. fig. 1.

Sch. *I understand you very well, but is their no contraries whereby a Man may win at his Adversary although he make use of these Parades, when this Lesson is played upon him?*

Ma. Yes, for each of these *Parades*, have a *contrary*, which you may make use of, when you perceive your Adversary, make use of any of those two foregoing *Parades* against this *Lesson*.

Sch. *I pray you shew me them?*

Lesson

Lesson 8.

Of the Double Feint at the Head.

How the *double feint at the head* is to be played, which is the *contrary* to the first *parade* of the *single feint at the head.*

Ma. My *Contrary* to the *first Parade*, is called the *Double Feint*, *at the Head*, and is done thus, when you are *within distance*, make your first Motion or *Feint* at the face as in the foregoing *Lesson*, then make your second Motion low towards your Adversaries Belly *without his Sword*, and with the Third Motion give in the Thrust *without and above* your Adversaries Sword with the Nails of your Hand in *Quart*, and let your Head, Hand, and Foot, mark every Motion: also when you make your second Motion towards your Adversaries Belly, you must hold your Left-Hand as I told you when you was shewn to play the *single Feint at the Head* see Plate 5. figure 2. when you give in your Thrust *above the Sword*, you must *Quart* your Head well, because you are to give it in with your Nails in *Quart.*

Sch. *Why am I in this Lesson to give in my Thrust without, and above my Adversaries Sword with my Nails in Quart, whereas in all other Thrusts without and above the Sword, I am to give in my Thrust, with my Nails in Terce?*

Ma.

Ma. The reason is this, that after you have made your second Motion, towards your Adversaries Belly, it lyeth more naturally to your Hand, to give in the Thrust with your Nails in *Quart*, then in *Terce*, and besides, you can give in your Thrust quicker this way then if you should Aim at the turning of your Nails in *Terce*. which if you did, your Body would be open to your Adversary *within* your Sword, if he should offer to *Disengage* and give you a *Contre-temps*, but when you give in your thrust with your Nails in *Quart*, your Body *within* your Sword is keept secure, especially if you *Quart* your Head well, and make use of your Left Hand as in Plate 5. Figure 2.

Sch. *I perceive so indeed, but must I not when I am without distance, or my Sword presented within my Adversaries, and intends to play this Lesson, observe your Directions given me in playing the single Feint, at the Head, without distance?*

Ma. Yes, and *approach* with your first Motion.

The *Parade* of the *double Feint at the Head.*

Sch. *How is this Contrary to be Paried?*

Ma. Either with the *Contre caveating Parade*, or by answering every Motion, and so you will fall to *Parie* him with the first *Parade*, *in Terce*, see Plate 4 figure 2.

Sch.

Sch. *Which is your Contrary to the second Parade of the Single* Feint *at the Head?*

Lesson 9.

Of the Feint *at the Head, upon the true Parade.*

Ma. My *Contrary* to the *second Parade* is called the Feint *at the Head, upon the true Parade*, and is to be done as followeth first you make your Motion at your Adversaries Face, and then if you think that he intends to Parie you with the *second* or *Contre-caveating parade*, go quit round his Sword, by making as it were a circle with your Sword, and so give him in the Thrust at his Arm-Pit, as in the *Single Feint at the Head*, and preserve your self with your Left Hand, from a *Contre temps* as you do in it, see Plate 5. Figure 2. And if you be *without distance*, *approach* with your first Motion.

How the *Feint at the head upon the true Parade* is to be played, which is the *contrary* to the second *Parade*, of the *single Feint at the Head.*

Sch. *I understand not what good that going round my Adversaries Sword doth*

Ma. Do you not see that by so doing you *Caveat* his sword and shun his *parade.*

Sch. *I now see so indeed?*

Ma. You may if you please make one, two or three circles as your Adversary followeth

followeth your ſword, untill you have the opportunity of letting in your Thruſt.

Sch. *And how is this Contrary paried?*

Ma You may either *parie* it as you do the *ſingle Feint at the Head*, or you may make one or two Circles with the *Contre-caveating parade*, untill you meet with his ſword, but if your Adverſary ſtill *Caveat* you, by going about, then make your Circle the *Contrary* way, and then certainly you will meet with his ſword, and ſo prevent the giving in of the Thruſt.

The *Parade* of the *Feint at the head, upon the true parade.*

Sch. *Which is your next Leſſon?*

Leſſon 10.

Of the Low Feint.

Ma. My next *Leſſon* is, the *Low Feint*, and when you intend to play it, you muſt remember to have your ſword *without* your Adverſaries, and when it is ſo, make exactly the ſecond Motion of the *Double Feint*, *at the Head*, and give in the Thruſt above as you did in it, & when you are *without diſtance*, *approach* with the *Feint*, or firſt Motion, and give the Thruſt with the ſecond.

How the *ſingle low Feint*, is to be played

Sch. *May not a Man make a Double Feint upon this Leſſon?*

Ma.

Ma. Yes very well, by only making the Motion with which you was to give in your *Thrust above the Sword*, *a Feint*, and give in your Thrust as in the *single Feint at the Head*, at your Adversaries Arm-Pitt, and when you are *without distance*, *approach* withyour first Feint or Motion.

How the *double low Feint* is to be played.

Sch. *Which is the Parade of this Lesson?*

Ma. You may *Parie* it either by answering every Motion, or otherwise make use of the *Contre-caveating Parade.*

The *Parade* of the *Low Feint.*

Sch. *Have you a Contrary to this Lesson?*

Ma. Yes, you may when your Adversary is making his *Low Feint*, *take time*, and give him the Thrust *above his Sword*, with your Nails in *Quart*, or you may *Quart*, or *Volt*, which I shall shew you hereafter.

The *contraries* to the *Low Feint.*

Sch. *Which is your next Lesson?*

Lesson 11.

Of Battery.

Ma My next *Lesson* is called *Battery.*

Sch. *Why hath it that name?*

Ma. I know no other reason for its having that name, but because it is done with a kind of *Beat.* But before I proceed further, I will tel

tell you that there are many Names of *Lessons* in this *Art*, the meaning of which cannot be easily explained in English, to make the name, and the *Lesson* answer other, and therefore you need not trouble your self to ask a reason for their having such Names.

Sch. *I shall not; But pray tell me why you have not English Names to them?*

Ma. I can give you no other reason then this, that it is like those who brought this Art first to this Kingdom, out of other Countries, have still given the *Lessons* the proper names, which they had in their own country, and now those *Lessons* are so well known by the same names they gave them at their first coming to this Kingdom, that they need no other.

Sch. *I think indeed that must be the reason of it, but how must I play this Battery?*

Ma. When you make use of this *Lesson* (for it is a kind of *Beat*) you may present your sword either *without*, or *within* your Adversaries, if you present *within his sword*, and he *within your measure*, you must lye with your sword about half a Foot from his, and when you intend to play the *Lesson*, give a little stroak with the Edge, and *Feible* of your sword, upon the Edge and *Feible* of your

How the *single Battery* is to be played.

your Adversaries, and in the very time you give the stroake give a beat with your Foot to surprize him: if he doth not in the least answer your stroak by offering to *parie*, give him the Thrust streight home to his Right Pap, as you give in a plain Thrust *within the Sword*, remember when you give the stroak, to make the Motion only with the wrest, for by so doing you keep your Body close, and doth not disorder your self.

Sch. *I understand you, but if he offer to answer my stroak, what must I doe in that case?*

Ma. If you perceive him offer to go to the *parade*, then *slip* him, and give him the thrust *without, and above the sword.*

Sch. *May not a man make a Double Feint upon this Lesson?*

Ma. Yes very well.

Sch. *How I pray you?*

Ma. Thus, when you perceive him going to the *Parade*, immediatly *slip*, and make your *Feint* in the other side, and give in the Thrust upon that side on which you gave the *Beat*.

How the *double* Battry is to be played.

Sch. *Must I give a Beat with my Foot, at every Motion?*

Ma. You may either give a beat at every Motion you make, or otherwise, only

ly at the first, just as you please, and when you are *without distance*, *approach* with the first Motion, and give the *Beat* with the *Feible* of your Sword, upon the *Feible* of your Adversaries.

Sch. *And how am I to play this Lesson, my Sword being presented without my Adversaries?*

Ma. You must observe exactly the same rules, your Sword being presented *without your Adversaries*, as you do your Sword being presented *within it*, for you may play this *Lesson* upon any side, without *disengaging*, after you have presented your Sword.

Sch. *Which is your Contrary to this Battery?*

Ma. My *Contrary* is this, you may either *Parie* it with the *Contre-caveating parade*, or otherwise, you may meet his stroak, and make a half Thrust at him, which will make him go to the *parade*, and so you become the Pursuer.

The *Parade* and *contrary* to Battery.

Sch. *Which is your next Lesson?*

Lesson 12.

Of Volt Coupe.

Ma. My next *Lesson* is *Volt Coupe.*

Sch. *How is it to be played?*

Ma.

Ma. You are to play it thus, when your Sword is presented *within your Adversaries*, and he *within your measure*, make a Feint at his Face, with your Nails in *Quart*, and when you do it, give a *Beat* with your Foot, and *Quart* your Head well, and if he answer your Feint by offering to *parie*, and *parieth* high, then give him the Thrust in the Belly with your Nails in *Tierce*, as in the *single Feint at the Head*, and hold your Left hand that same way, to defend your self from a *contre-temps* as you doe in it. see Plate 5. fig. 2.

How the *single volt-coupe* is to be played.

Sch. *But what if he parie Low?*

Ma. If he *parie* you with the *first parade in Quart* and very low, then make use of the *Double Volt-coupe*, which is done thus, after you have made your Feint, instead of giving him the Thrust in the Belly, you *Slip* his *parade*; and give him the Thrust *without and above the Sword* which resembleth something the *Double Battery*, and when you are *without distance*, *approach* with the first Motion, or Feint.

How the *double volt-coupe* is to be played.

Sch. *How must I play this Lesson when my sword is presented without my Adversaries?*

Ma. You must first *Dis-engage*.

Sch. *Which is your contrary to this Lesson?*

Ma. It is this, you may either *Parie* it

with the *second Parade in Quart*, or you may *take time*, and give him the Thrust, that same very way he was to give it you, just when he is making the Motion at your face or you may *pass* with your Thrust, which shall be shewn you when I come to speake of *passing*.

The Parade and contrary to volt-Coupe.

Sch. *You have now described to me very plainly the Feints, which you told me a little before of: as also their Contraries, I pray you now go on to your other Lessons, and be as plain in the discribing of them.*

Lesson 13.
Of Binding.

Ma. I shall, my next *Lesson* then is the *Binding*, or securing of your Adversaries Sword, which certainly is the chiefest *Lesson*, belonging to this *Art*. For a Man that can play it exactly, needeth almost no other.

Sch. *Because you commend this Lesson so much, I shall hear you discribe it with the more attentiveness, that I may the better understand it.*

Ma. You will do well to do so, for it is the only secure play, belonging to the smal Sword.

Sch.

Sch. *I shall, therefore I pray you, let me hear how it is done?*

Ma. Take notice to me then, when you keep the *Quart Guard*, the first thing that ever you should doe, should be to secure or *Bind* your Adversaries sword, which if it be well done, you will be but in little hazard of being hurt by him, and it is done after this manner, after your sword is presented either *within*, or *without* your Adversaries, immediatlie overlapp Six, or seven Inches of your Adversaries Sword, with 8: or 10: of yours, the doing of with secureth his Sword: this *Binding* must alwayes be done with the edge of your Sword, whither it be presented *within* or *without your Adversaries*, and immediatlie after you have *Bound* his Sword, give him the Thrust streight home, keeping a closs Left Foot, and remember alwayes when you *bind*, to give a beat with your Foot, and *Bind* with a spring, that is to say, press his Sword almost to the Ground, but stay not with it, but instantlie bring up your Sword again, and give in the Thrust.

How a man is to *bind*, or secure his Adversaries sword.

Sch. *I begin to think that when a Man maketh use of this Lesson, he indeed secureth his Adversaries Sword better, and is in less hazard*

of being bitt by a Contre temps, then when he maketh use of any of the preceeding Lessons.

Ma. That is most certain, otherwise I could not have had the confidence, to recommend it so earnestly to you.

Sch. *Sir I am oblidged to you, for the pains you take to informe me; but which is your parade against this Lesson?*

The *parade* against *binding.*

Ma. The best *Parade* absolutelie against this *Lesson*, is the *Contre-caveating Parade.*

Sch. *Which is your contrary to binding?*

The *contrary* to *binding.*

Ma. My *Contrary* is *Caveating*, or *Slipping*, and you must do it before your Adversarie feel your Sword, for you must understand, that this *binding* is done by feeling, and not by seing, as the *Lessons* before shewn you are.

Sch. *I pray you let me understand this way of playing by feeling.*

Ma. It is known thus, when you overlap your Adversaries Sword, if he *slipp* you before you touch his Sword, (which is the feeling of it.) then your offering to *bind* is in vain, because he hath prevented it by *Caveating* your sword, but if you feel his sword before he *Caveat* you, then you may safely give home the thrust, because you did first secure it. Which you knew by your feeling, or touching of his sword, and which you

you, nor no man else, could have so well discerned by your sight.

Sch. *But what must I doe to prevent my Adversaries slipping of my Sword when I am going to secure his?*

Ma. You must (if you intend to *Bind* his Sword *within*, and he *slipp* you) *rebind* his Sword again, either *without*, by making use of the *first Parade in Terce*, or *within* by making use of the *Contre-caveating Parade*, & after you have *rebound* him, give him home the Thrust, or if you intend to *bind* his sword *without*, and he *slipp* you, then either *rebind* him again *within his sword*, by making use of the *first Parade in Quart*, or *without* his sword, by making use of the *Contre-caveating Parade*, and remember that *Binding* or the *Contre caveating parade*, are only the *contraries* to *slipping*, and that *slipping* is absolutely the best *Contrary*, either against the *Contre caveating-Parade*, or *binding*.

The *contrary* to the *caveating* or *slipping* of the Sword.

Sch. *I understand you very well, but may I not play a Feint with Binding?*

Ma. That you may, for you may make the ordinary *single*, and *double Feint* upon it, which resembleth very near the *single*, and *double Feint* upon *battery*, or you may *bind* his sword *without*, & give in your Thrust as you do when you play the *single Feint at the Head*.

Sch.

of being bitt by a Contre-temps, then when he maketh use of any of the preceeding Lessons.

Ma. That is most certain, otherwise could not have had the confidence, to recommend it so earnestly to you.

Sch. *Sir I am oblidged to you, for the pains you take to informe me; but which is your parade against this Lesson?*

The *parade* against *binding.*

Ma. The best *Parade* absolutelie against this *Lesson*, is the *Contre-caveating Parade.*

Sch. *Which is your contrary to binding?*

The *contrary* to *binding.*

Ma. My *Contrary* is *Caveating*, or *Slipping*, and you must do it before your Adversarie feel your Sword, for you must understand, that this *binding* is done by feeling, and not by seing, as the *Lessons* before shewn you are.

Sch. *I pray you let me understand this way of playing by feeling.*

Ma. It is known thus, when you overlap your Adversaries Sword, if he *slipp* you before you touch his Sword, (which is the feeling of it.) then your offering to *bind* is in vain, because he hath prevented it by *Caveating* your sword, but if you feel his sword before he *Caveat* you, then you may safely give home the thrust, because you did first secure it. Which you knew by your feeling, or touching of his sword, and which you

you, nor no man else, could have so well discerned by your sight.

Sch. *But what must I doe to prevent my Adversaries slipping of my Sword when I am going to secure his?*

Ma. You must (if you intend to *Bind* his Sword *within*, and he *slipp* you) *rebind* his Sword again, either *without*, by making use of the *first Parade in Terce*, or *within* by making use of the *Contre-caveating Parade*, & after you have *rebound* him, give him home the Thrust, or if you intend to *bind* his sword *without*, and he *slipp* you, then either *rebind* him again *within his sword*, by making use of the *first Parade in Quart*, or *without* his sword, by making use of the *Contre-caveating Parade*, and remember that *Binding* or the *Centre caveating parade*, are only the *contraries* to *slipping*, and that *slipping* is absolutely the best *Contrary*, either against the *Contre caveating-Parade*, or *binding*.

The *contrary* to the *caveating* or *slipping* of the Sword.

Sch. *I understand you very well, but may I not play a Feint with Binding?*

Ma. That you may, for you may make the ordinary *single*, and *double Feint* upon it, which resembleth very near the *single*, and *double Feint* upon *battery*, or you may *bind* his sword *without*, & give in your Thrust as you do when you play the *single Feint at the Head*.

Sch.

Sch. *When I am without distance and intends to bind my Adversaries sword, must I not approach with the binding?*

Ma. Yes, that you must.

Sch. *I find this to be a very useful Lesson, and therefore I will endeavour to practise it as much as lyeth in my power, that so I may become master of it.*

Ma. If you do that, I am confident you will confess to me, that what I have said in commendation of it, is far less then it deserveth.

Sch. *It may be so, but which is your Next Lesson?*

Lesson 14.

Of Flancanade.

Ma. My next *Lesson* is called *Flancanade.*

Sch. *How am I to play this Lesson?*

How *Flancanade* is to be played.

Ma. You must play it thus, (for it is a kind of *binding*) when you have presented *within your Adversaries sword*, then over-lapp his sword *within* with about a foot of yours upon 8. Inches of his, and give him the Thrust in his right Flanck, upon the outside of his sword, and beneath it, with your

nds
ach

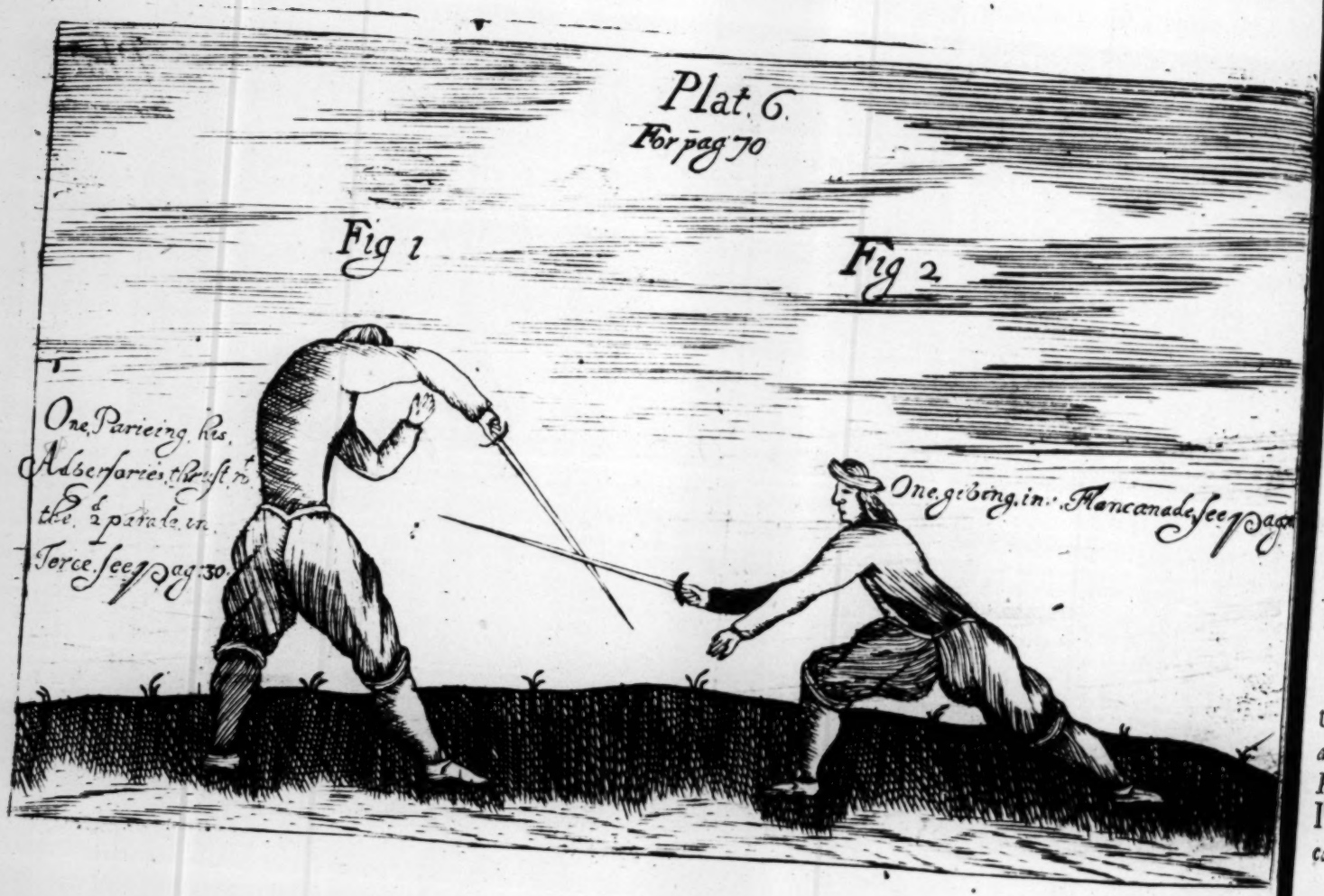
Jon,
as
come

you
laid
en it

Next

made.

t is a
ented
-lapp
yours
n the
out-
your


Plat. 6.
For pag 70
Fig 1
Fig 2
One Parieing his Adversaries thrust in the 2d parade in Terce. See pag: 30.
One giving in Moncanade. See pag

Nails sidewise, and when you give in the Thrust, throw foreward your Left-Hand, turning the palm of it from you, and the points of your Fingers towards the Ground, and with it keep off your Adversaries Sword from giving you a *Contre-temps* in the Belly, see plat: 6: Fig: 2. You must also when you give in the Thrust, keep your *Hilt* a good deal lower then your *Point*, the doing of which likewise secureth your Adversaries sword; you must also remember when you overlapp, to do it with the broad side of your blade, and not with the Edge, as you do when you *bind*.

Sch. *What Contrary have you to this Lesson?*

Ma. There are only two *Contraries* to this Lesson, the first is by *Parieing*, and the other by *slipping*, and the *Parade* is with the *second Parade in Tierce*, when your Adversarie is giving in the Thrust. The *contraries* of *Flancanade.*

Sch. *Which is your contrary to the Parade?*

Ma. If I perceive him offer to *Parie*, then I give him the thrust *without*, and *above the sword*, as in the *double Feint at the Head*, & if he *slipp* my overlapping, then I either make use of *Binding*, or the *Contre-caveating Parade*. The *contraries* to the *Parade* and *slipping* of *Flancanade.*

Sch. *When I am without distance must I not approach, with the overlapping or Binding?*

Ma.

Ma. Yes, that you must, and if your Sword be at first presented *without* your Adversaries, then before you can play this *Lesson*, you must first *dis-engage.*

Sch. *Which is your next Lesson?*

Lesson 15.

Of Under-Counter.

Ma. My next *Lesson* is *Under-Counter.*

Sch. *How do you play it?*

How *under-counter* is to be played.

Ma. It is almost played like *Flancanade*, only whereas in it, after you have overlapped your Adversaries Sword, you give him the Thrust in his Flank, in this you must go quite under his Sword, turning your hand in *Tierce*, & bring up his Sword, and give him the Thrust, as you give it when you play the *single Feint at the Head*, and hold your left hand that same very way also, as you do in it.

Sch. *Which is your Contrary to this Lesson.*

The *contraries* to *under-counter.*

Ma. There are also only two *Contraries* against this *Lesson*, the first is by *Parieing*, and is done by making use of the *second Parade in Quart*, when he hath overlapped your Sword, and is giving in the Thrust, the second

second is by *slipping*, when he is overlapping your Sword, and giving the Thrust *without* and *above his sword*, by *De-quarting* or *Quarting off the streight Line*, which shall be shewn you in its proper place, and is represented by the second figure of the ninth plate.

Sch. *Which is your contrary to this parade?*

Ma. My *contrary* to this *Parade*, is the *Feint at the Head upon the true parade*, and my *contrary to his slipping*, is either *binding*, or the *Contre.caveating Parade*, when you are *without distance*, you must also *approach* with your overlapping, and if at first your sword be presented *without* your Adversaries, you must before you offer to play this *Lesson dis-engage*, because this *Lesson* is surer to be played when your Sword is presented *within* your Adversaries, then when it is presented *without*, for when you have presented *within*, you have the Advantage of overlapping your Adversaries Sword, which in some Manner secureth it, Which you cannot at all do, when you have presented *without*, unless you first *dis-engage*.

The *contraries* to the *parade*, and *slipping* of *under-counter*.

Sch. *Is this all you have to say of this Lesson?*

Ma. Yes.

Sch. *Which is your Next then?*

Lesson

Lesson. 16.

of Beating.

Ma. My next *Lesson* is, of the *beating* of your Adversaries Sword, with one or both hands.

Sch. *I pray you shew me how that is done?*

Ma. A Man should never offer to make use of this *Lesson*, untill he be almost Master of this Art, because the doing of it disordereth his Body, besides that a Man is in hazard of being hitt, if he should miss his *Beat*, but because you are curious to know how it is done, I shall satisfie you.

Sch. *I pray you do so?*

How a man is to *beat* his Adversaries sword, with one, or both hands.

Ma. You must do it after this manner, when you intend to make use of this *Lesson*, you must let your Adversaries Sword be *within* yours, & then either only with your right hand, or otherwise, with your Left, joyned to your sword about 8. or. 10. Inches from the hilt, as in Plate 11. Fig. 2.(To do it with the greater Force,) *Dis engage*, and *beat* your Adversaries Sword strongly, and smartly, upon the *outside*, with the *strong* of yours, upon the *Feible* of his, and do

do it with a spring, that is when you *beat*, let not the point of your sword follow your Adversaries, but keep your point as near streight towards your Adversarie as possible, the doing of which will less disorder your Body, then if ye followed your Adversaries sword, for then your Body would be discovered *within your sword*, and so you would give your Adversarie, an opportunity to thrust at you, if you hapned to miss his sword.

Sch. *I take you up very well, But what signifyeth this beating?*

Ma. It is very usefull, for if you *beat* your Adversaries sword smartly, and with a spring, as I before told you, you will hardly ever fail, either to *beat* it, (unless he be all the better skill'd in this Art, and take the more notice to himself;) out of his hand, or if he keep his sword very firme, you may infallibly give him the Thrust, but remember if you intend to give the Thrust, to give it upon the *streight Line*, by keeping a Closs Left Foot, unless you intend to *Pass* with your *beat*, as I shall teach you hereafter.

The usefullness of *beating*.

Sch. *Well, but can I never make use of this Lesson, but when my Adversarie hath presented his sword within mine?*

Ma.

Ma. Yes, that you may very well.

The occasions upon which a Man may make use of *beating*.

Sch. *Shew me then upon what occasions, I should make use of it?*

Ma. You may doe it upon thir occasions, *First*, if your Adversarie offer to give in a plain Thrust, either *within*, or, *without* your sword, then before his Thrust come home to you, recovering your Body a little, *Disengage*, and *beat* his sword, if he Thrust *within* your sword, *Disengage*, and *beat* his sword, upon the *out-side*, and if he Thrust *without*, *Disengage*, and *beat within*, and instantly after the *beat*, give him home the Thrust. *Secondly*, if he should offer to make a *Feint*, *within your sword*, then immediatly in the time of his making the *Feint*, *Disengage*, and *beat* his sword, and give him home the Thrust. *Thirdly*, if you should offer to make a *Feint within his sword*, and he should *take time*, and Thrust just as you are making your *Feint*, then instantly *Disengage* and before his Thrust be home at you, *beat* his sword, and give him the Thrust, alwayes with a closs Left Foot; this I think as good a time for *Beating* of your Adversaries sword this way, as can be, but you must be sure not to miss his sword, for if you do, he is but an ignorant, if he miss you, And therefore, I think

think a man ſhould be very Expert in the *Parade*, and judging of his Adverſaries *Meaſure*, before he ſhould offer to make uſe of this *Leſſon*.

Sch. *I am much of your opinion, conſidering what difficulty there is in playing of it well.*

Ma. I can aſſure you, the more you practiſe this *Leſſon*, the more you will find out the hazard a man is in, if he happen to miſs his Adverſaries Sword.

Sch. *I believe it indeed, but can a Man never play this Leſſon without Diſengaging?*

Ma. Yes you may *Beat* your Adverſaries Sword, after this ſame manner, without *Diſengaging*, when he offereth to give in a plain Thruſt, *without your Sword*, but then your *Beat* hath not ſuch a ſpring with it, to cauſe him part with his Sword, as when he offereth to Thruſt, either *without* or *within your Sword*, and you *Diſengage*, and *Beat* upon that time, which certainly is the beſt.

Sch. *You are in the right now when I conſider it. But is their no other way, to Beat the ſword, to cauſe it go out of my Adverſaries Hand?*

Two other ways of *beating* the ſword out of a Man's hand.

Ma. Yes, there are yet two wayes which I have not as yet ſhewn you?

Sch. *I pray you ſhow me them?*

Ma. The *firſt* way then is done thus, when your Adverſary hath his ſword pre-

ſented

The 1. way of *beating* your Adversaries sword out of his hand.

sented *within yours*, then on a sudden give a smart *Beat*, with the strong and edge of your sword, upon the *Feible*, and *outter edge* of his, and let your *Beat* be very strong, and quick.

Sch *Which is your second way?*

Ma. The *second* way is done by a *twist*, and is just done as you play *under-counter*, only you must do it with a spring, by throwing of your point smartly up towards your Adversaries left side?

The 2. way.

Sch. *What contraries have you to this Beating of the sword?*

The *contraries* to *beating*.

Ma. A man must of necessity either *slipp* the *Beat*, or otherwise hold his sword so fast, that his Adversary *Beat* it not out of his Hand. I have no other *contraries* against it, but the *slipping* is absolutly the best, you must also remember that you can never make use of *Beating*, but when you are *within distance*.

Sch. *I shall, but is this all you have to say of the Beating of the sword?*

Ma. Yes.

Sch. *Which is your next Lesson then?*

Lesson 17.

Of Passing.

Ma. My next *Lesson* is of *Passing*, or making of a *pass*.

Sch. *Shew me how I am to do that?*

Ma. Before I shew you the way of doing it, you must know that there are two kinds of *Passes*, the *first* kind, (and that which most properly deserveth the name of a *Pass*) is that with which a man goeth quite by, and behind his Adversary, the *second* kind which is called a *Pass*, (but improperly,) is that with which a Man goeth only close to his Adversary, and when he is close at him commandeth his Sword, and this most properly is called an *inclosing* or *commanding* of your Adversaries Sword, and shall be the next *Lesson* I shall shew you. What is properly called a *Pass*.

Sch. *Shew me then the way of making a true Pass?*

Ma. The true *Pass* is done by runing quite by your Adversaries right side untill you be behind him, and when you are runing by, give him the Thrust at his right pap, if you give him the Thrust *above* the Sword How a Man is to *pass*.

but

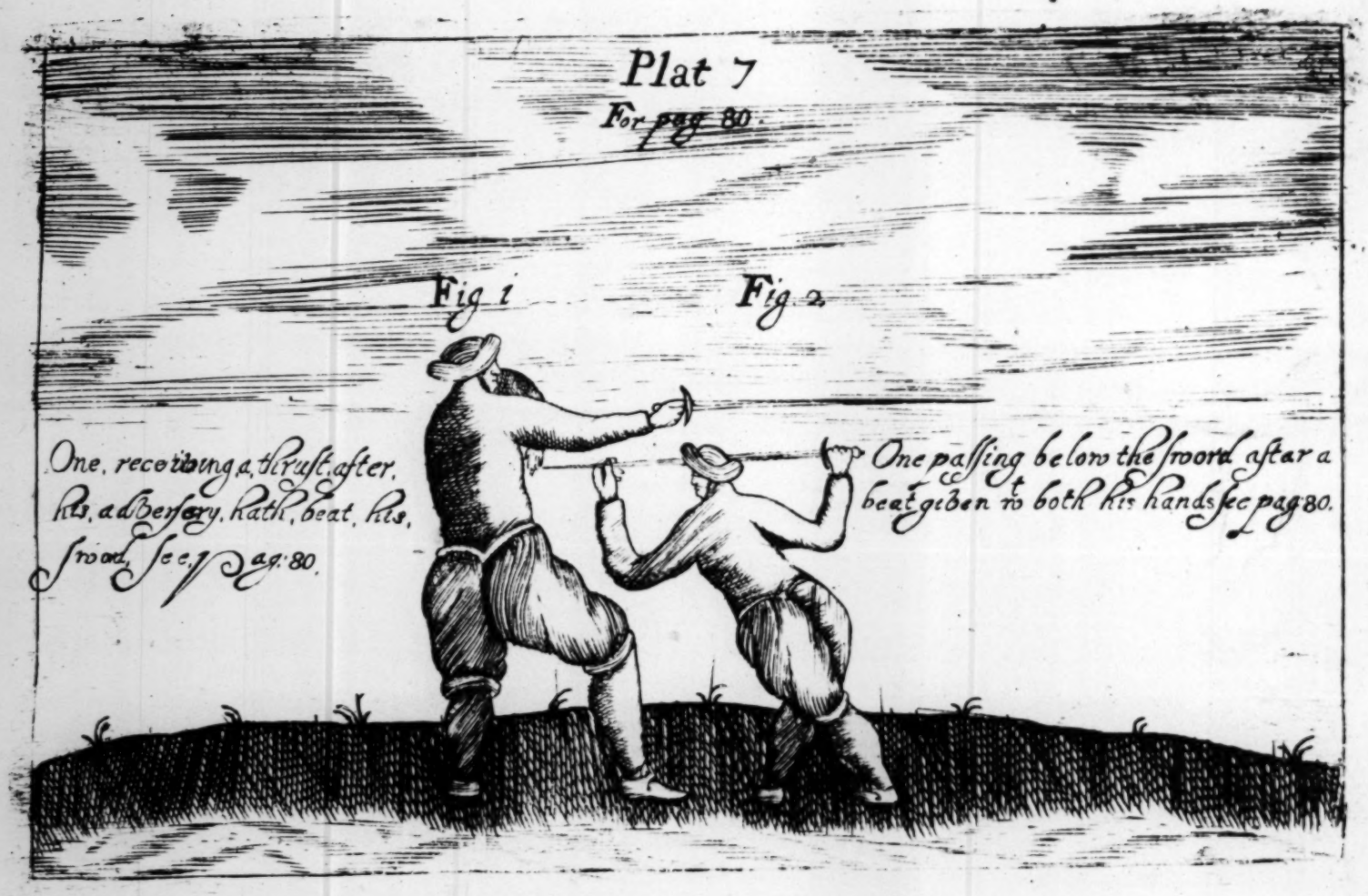
but if you give it him below at his Arm Pitt, then you must in the time of you *passing* keep your head that same very way as you do when you play the *single Feint* at *the Head*, and that to preserve your Face from a blow, or joyne your left hand to your Sword, about half a Foot from the point, and give him the thrust the very same way as it is represented by the 2d: figure of the seventh plate. And when you think you are farr enough past your Adversary (which is that if he should turn about to you, you would be out of his *measure*,) You must then turn about, and stand to your own defence again, and remember alwayes when you intend to *pass*, to go quite thorow with it. And not (if you should chance not to *take the time* exactly,) to stop in the midle and offer to recover your Body. For there is farr less hazard in going foreward, al though you have not taken the occasion al together so exactly as you should, then to offer to recover your self.

Sch. *Sir I think there is a great deal of reason for what you say, for when a man offereth to pass it surpriseth his Adversary, if he go quite thorow with it, although he should miss the giving of the Thrust, but when a man offereth to pass, and doth it not freely, it both disordereth himself*

and

Arm
you
way
int
Fac
nd t
h th
ams
re o
you
hich
you
mus
owi
vhen
with
ot to
idle
hen
a
n al
then

easu
pas
prom
ng o
an
selfs
an


Plat 7
For pag 80.
Fig 1
Fig 2
One, receiving a, thrust, after, his, adversary, hath, beat, his, sword, See, pag: 80.
One passing below the sword after a beat given to both his hands See pag 80.

and encourageth his Adversarie to pursue him the briskiyer upon the bak of it, but I pray you, Sir, upon what occasions am I to make use of this passing?

Ma. You may *Pass* upon the very same occasions that you can *beat* your Adversaries sword. (I mean not the two last wayes of *beating* of it.) But then you must first *beat*, and immediatly after your *beat*, *Pass*, or you may *pass* without *beating*, with *the single Feint at the Head*, *Volt-coupe*, and *Under-counter*, those are the best times which I know for *Passing*, but you will by frequent practice know all the occasions, upon which you may either *Beat*, or *Pass*, according to your pleasure.

The occasions upon which a Man may *pass*.

Sch. *Which is your contrary to passing?*

Ma. If your Adversarie make use of *Passing* after his *beat*, then prevent his *Passing* by using the *contrary* to *beating*, for by preventing his *beating*, you prevent his *passing* after his *beat*, but if he offer to *pass* upon any other occasion, then the best *contraries* I know, are either to *parie* him, or otherwise to *break his Measure*, or go off the streight Line, as shall be taught you hereafter.

The *contraries* to *passing*.

Sch. *Which is your next Lesson?*

Lesson 18.

of Commanding the Sword.

Ma. I told you before that my next *Lesson* should be of *Inclosing*, or *commanding* your Adversaries Sword.

Sch. *Which way do you that.*

Ma. There are two kinds of *Inclosing*, the *first* kind is done, by runing close to your Adversarie, as it were with half a *Pass*. Which I before said was improperly called a *Pass*, the *second* kind is done without runing, Now I shall begin with the *Inclosing*, with half a *Pass* as it were, and shew you *First* how that is done, afterwards I shall go to the *second* kind, and also shew you the occasions you are to take to do it: as for the *first* kind then it is done thus, when you intend to *Command* your Adversaries sword, or *inclose* with him, you must run close to his right side, and take hold of the *Hilt* of his Sword, and not of his Arm, (as Ignorants do,) so that their Adversarie to be in a manner in equal terms with them again, hath nothing to do but to change his

How the first kind of *inclosing* as it were, with half a *passe* is to be done.

his Sword, from his right hand to his Left, and then I pray you for what serveth the securing of the hand, seing the Sword is not secured.

Sch. *Certainly a man should alwayes endeavour to secure the Sword rather as the Arm, but I think this a very dangerous kind of Lesson, for if I should run so upon my Adversarie as you tell me, he hath no more to doe, but to catch me upon the point of his Sword.*

Ma. There will be no fear of that, if you but observe the directions which I shall give you.

Sch. *Sir to the outmost of my power I shall, pray let me hear them?*

Ma. They are these then which follow, *first* when you intend to *Command* or *Inclose* this way, you must try if your Adversarie answereth *Feints*, if he do not answer them, then it will be hard to inclose with him this way, but if he do Answer and offereth to go to the *Parade*, then immediatly *Inclose* with a plain thrust *within his sword*, at his belly, by turning the point of your sword, towards the right side of his Belly, for the better resisting of his *Parade* if he should meet with your sword, before that you hitt him, and when you are runing to give your Thrust, let your Nails be

The wayes a man is to take for to *inclose* with *half a passe.*

Way first.

turned in *Teree*. *Secondly*, you may *Inclose*
Way 2. with an ordinary *single*, or *double Feint*:
Way 3 *Thirdly* you may *inclose* the same way, with *Volt-Coupe*. *Fourthly* you may also *Inclose*
Way 4. with *half a Passe*, when you have secured your Adversaries sword *without*, and when you *Passe*, carry the point of your sword, towards your Adversaries Left pap, as when you give in the Thrust *within the sword*, you was to carry it towards the right side of his belly, and that also for the better resisting of his *Parade*, and when you *Inclose* with this thrust *without the sword*, carry your *hilt* low, to prevent his *slipping* of your sword, and giving you the Thrust, when you are runing to *Inclose*.

Sch. *I understand you, but yet I see that a man in making use of this kind of inclosing, may be in a great deal of hazard, if he be not all the Experter in this Art.*

Ma. Sir I tell you again that a Man should never offer to play any of thir Difficult *Lessons*, when he is assaulting, untill by practice upon a Masters breast, he hath become Master of them.

Sch. *I see so indeed, but are there no wayes to prevent this kind of inclosing?*

Ma. Yes that there are.

Sch. *I would very gladly know them?*

Ma.

Ma. You may then prevent your Adversaries *Commanding* of your sword after this kind, as followeth, *first then*, if your Adversarie maketh use of the *First*, *Second*, or *Third* wayes, you may shun his *Commanding*, by throwing back your right Foot, and when you do it, *Parie* his *Pass* with the *second parade in Terce.*

The *contrary* to the *First*, *Second*, and *Third* wayes of *inclosing* with *half* a *pass* as it were.

But *secondly*, if he make use of the *Fourth* way, then you may prevent his *Commanding Three* wayes, *First* you may when he is *Passing*, if he hath not secured your sword all the better, throw back your right Legg, and *Parie* his *Passe* with the *First Parade in Terce*, and in the mean time you may with your left hand secure his sword, *Secondly*, if he hath win the *Feible* of your sword, so that you cannot *Parie* him with the *First Parade in Terce*, then without moving your right Foot, *Parie* him with the *second Parade in Terce*, which I shew you in the *Parade* in page 31 if your Adversarie *should Thrust without, and above the sword. Thirdly*, you may prevent him by (just as he is going to run) giving him the thrust, by *de-quarting*, or *quarting* off the streight Line, which shall be shewn you in its proper place, and so I go on to the *second kind of inclosing*, which I told you of.

The *contraries* to the *Fourth* way of *inclosing*, with *half a pass* as it were.

Sch. *How am I to inclose after this second kind?*

Ma.

The several occasions in which a man may use the *second* kind of *commanding*.

Ma. There are several occasions in which a man may make use of this *Second* kind of *inclosing*, which is done without running, as *first* if your Adversarie keep a high point and your sword be presented *without* his, & he *within your measure*; then with the *Fort* of your sword, and your Naills turned upwards from you, put up the point of his sword, and keeping your right foot close, throw forward your left almost close to your Adversaries right Foot, and then secure his sword, as I have before told you.

Occasion 1.

Secondly, if your Adversarie keep a low point, then you may overcross his sword, with your *strong* upon his *weak*, and so pressing down the point of his sword, near the ground. throw forward your left hand, and take hold of his sword with it, just at the *hilt*, and so wrest it out of his hand. when you make use of this occasion, you must keep a close lett Foot.

Occasion 2.

Thirdly, when your Adversarie giveth in a Thrust, *within* your sword, *parie* him with the *first parade in Quart*, and take hold of his sword that same very way you was to do it before.

Occasion 3

Fourthly, when your Adversarie giveth in a Thrust at you, *without your sword*, immediatly *Parie* him with the *first Parade in Terce*, and in the very time of your *Parade*, throw your left Foot forward

Occasion 4.

Plat. 8.
For pag 86
Fig 1
Fig 2
One commanding his Adversaries sword by taking the fifth occasion see pag 87.
One commanded by the fifth occasion

forward near to his right, and then secure his sword, when you do this, you must keep a close Right Foot, and remember alwayes, after you have taken hold of your Adversaries sword, to draw back your right Legg, and Arm, and hold your swords point to his Breast, as in Plat. 8. Fig. 1. So that if he do not immediately yield you his sword, you may either give him the Thrust, or spare him, as you please. *Fiftly*, you may *Command* your Adversaries sword after this fashion, which is a very good time for *Commanding*, and that is immediately after you have given in a Thrust *without the sword*, and that your Adversarie hath *paried* it, you must then immediately, leap half about to the right, changing your Feet, by putting the Left where the Right was, and the right where the Left was, and in the very time you are changing your Feet, bring your sword which was under your Adversaries, quite over your head, and in the mean time you do this, throw your left arme over your Adversaries sword and so secure it, under your Left arm as in Plat. 8. Fig. 1. The changing of your Feet, bringing your sword over your head, and securing of your Adversaries sword under your Arm must be all done together, other-

Occasions

otherwise, the offering to take this occasion of *Commanding*, will signifie nothing. I now go to shew you, how you are to prevent a man's taking of these occasions to *Inclose* with you?

Sch. *Pray do so, for I was just going to desire it of you.*

How to prevent the *first* occasion for *inclosing*.

Ma. You may then prevent your Adversaries *Commanding* of your sword, as followeth; *first* if your Adversarie should make use of the *first* occasion, you may shun his *Commanding*, by throwing back your right Foot, and in the time you throw it back, give him a blow upon the Left hand; this must be done, just as he is throwing in his Left Foot to *command* or you may, when you perceive him offer to *Command*, leape quite out of his *measure*. *Secondly*, if your Adversarie make use of the *second* occasion of *Commanding*, you may shun him thus, immediately when he hath overcrossed your Sword, and you perceive him bringing foreward his left Hand to secure yours, either with a leap half about to the right, change your Feet, by putting the left, where the right was, and the right where the left was, and instantly take hold of his Sword, and so long as you keep it in your hand, hold the point of yours to his

How to prevent the *second* occasion for *inclosing*.

his Breast, you may perceive the advantage, of making use of this contrary, providing you take the *right time*, for if you do it right, you not only shun his *Commanding* of you, but you at one time both prevent his *inclosing* with you, and you become the pursuer, by *Commanding* of his Sword, whereas he should have *Commanded* yours, but as I said before, you must be sure, to take the *right time*, otherwise you will be disappointed.

Sch. *But what is to be done, if he should catch hold of my Sword, before that I command his?*

Ma. Truely, if that happen you must either yeild him your sword, or if you will not do that, but rather run the hazard of receiving a Thrust, you must instantly when you find that your sword is secured, turn your Hand in *Terce*, and strive to secure his sword likewise, before that he can get his sword free of you to harm you, but if you take this method, you must do it very quickly.

Sch. *But although I turn my hand in Terce, may not my Adversary force my sword from me, before that I can take hold of his?*

Ma. Yes that he may, by only (when you have turned your hand,) drawing your sword

ſword ſidewiſe out of it, by raiſing of your *Point*, and preſſing down your *Hilt*.

Sch. *I underſtand all you ſay very well, but only that of taking the right time I underſtand not.*

Ma. I ſhall explain it to you then, there are two *times*, *viz.* A *right* and a *wrong*, for the *wrong* I have nothing to do with it in this place, becauſe moſt commonly all people take it, but to take the *right time*, is that which at this time I am to explain to you, and ſhew you upon what occaſions a man is ſaid to take it, there are then *two* occaſions in which a man is ſaid to take the *right time*, *firſt*, when a man hath an opportunity of playing of a *Leſſon*, *commanding*, or giving in a Thruſt, and neglecteth not that occaſion, then he is ſaid to take the *right time*. The *ſecond* is when a man preventeth his Adverſary, by playing the ſame or the like *Leſſon* upon his Adverſary, which his Adverſary deſigned to play upon him, and to make uſe of this *ſecond* occaſion right, a man muſt be ſure to be *before* his Adverſary, that is to ſay, whatever *Leſſon* he deſignes to prevent his Adverſaries *Leſſon* with, he muſt have it played before his Adverſary hath played his, otherwiſe it will be a *Contre-temps*, as for example, if your Adverſary ſhould offer to give you in a *Plain Thruſt*,

The taking of *right time* explained.

Occaſion 1. of taking *right time*.

Occaſion 2. of taking *right time*.

Thrust, and you in the very time of his giving of it in, should give him a *plain Thrust*, before that his be home at you, by *Quarting your head, and shoulders upon the streight Line*; then I say you are *Before* him, because although he pursued first, yet you prevented him. and was *Before* him, in so far as your Thrust, was sooner home at him, then his at you, which had it not been so, it would have been a *Contre-temps*, because you would have been hitt, had you not *Quarted* all the better upon the streight Line; In like manner if a man should offer to *command* your sword, by taking the second occasion, and you should offer to prevent him, by the *contrary* to it, which I just before shew you, I say, you must then have your *Contrary* played, and his sword *Commanded*, before that he hath yours *Commanded*, otherwise you have neither taken the *right time* nor been *Before* him, and therefore your endeavouring to prevent him signified nothing. I think *I* have now sufficiently Explained to you, what the taking of the *right time* is.

Sch. *You have so Sir and I understand you very well, but I pray you go on in what you was saying, Concerning the shuning of my Adversaries commanding my sword.*

Ma.

How to prevent the *third* occasion for *inclosing*.

Ma. I shall, *Thirdly* then, if your Adversarie should take the *Third* occasion you may prevent him thus, either by recovering of your Body, before that he catch hold of your sword, or if he do catch hold of it before that you can recover your Body, you must then Instantlie turn your hand in *Terce*, and before that he can have the time either to disarme you, or to get his sword free of you to *command* you, throw in your left foot & *command* his sword likewise, and then he that is strongest must carry it.

How to prevent the *fourth* occasion for *inclosing*.

Fourthly, if your Adversary take the *fourth* occasion for *Commanding*, you may either prevent him, by making use of the *5th* occasion as in Plat 8 fig. 1. & so you *command* his sword, whereas he should have *commanded* yours, or you may when he is throwing in his left foot, & going to take hold of your sword, immediately throw your Left Foot behind you, towards your Adversarie, and upon it, as a Center make a whole turn to the Left, and in the time you are turning, clapp the *Feible* of your sword, under your Left Arm Pitt, and so you both shun his *Commanding* of your sword, and you give him the Thrust, with your sword being placed as I told you, in his Left shoulder as you are turning, if you do this

Contrary

contrary right, the turn that you make upon your left Foot, will put you quite behind your Adversarie, and as I said in the very turning, you give him the Thrust, and after you have given it him, you must jump out of his *Measure*, and then stand to your *Guard* again, By this *contrary* you may see how ridiculous some people are, in thinking that a Man cannot be fairly wounded in the back, I am sure, there is no rational Man that will deny the fairenes of this Thrust, and yet you see it is given at your Adversaries back.

Sch. *I see so indeed, and till now, I thought so my self, but now I see the contrary both of this, and other things, which before I could not, because of my Ignorance, but I think this turning a pretty kind of contrary.*

Ma. It is so, but you would take heed that you play it not to your knowledge, upon any who know the contrary to it, for if you do, it is ten to one, but you meet with a reward, for your folly.

Sch. *Why so, is their any hazard, in this turning?*

Ma. Yes that there is, for if your Adversary should but thrust you off him with his Left Hand upon your left shoulder when you are turning, he may either certainly give

The *contrary* to the preventing of

The 4. occasion for *inclosing* by turning.

give you the thrust in the Back, or cause you fall if he thrust you off him with a little force, and in the mean time trip you with his left Foot.

Sch. *I see now indeed that there is more hazard in the making use of this turning, then at first I thought there was.*

How to preven the 5. occasion for *inclosing*.

Ma. Sir if you were not convinced with the reasons I give you, that what I say is right, I would think my labour lost: But to the purpose, if your Adversary should offer to *command* your sword, by taking the *Fifth* occasion for *Inclosing*, you may then make use of the *contrary* to the *First* occasion, but you must do it very quickly, otherwise you will not be *Before* him, and so he will have you *commanded*, before that you could prevent him with your *contrary*.

Sch. *These are all the contraries to the several occasions a man can have to inclose, or command, are they not?*

Ma. Yes, they are all which I think Necessary to shew you, and therefore I will proceed to my next *Lesson*.

Sch. *Concerning what is it?*

Lesson

Lesson 19.

Of Breaking of Measure.

Ma. It is of *Breaking of* Measure, which is a thing as Necessary to be understood, as any *Lesson* I have as yet shewn you, and it sheweth a Mans art very much, if he do it neatly.

Sch. *I pray you shew me then how it is done?*

Ma. It is done thus, when you perceive your Adversary thrusting at you, and you are not very certain of the *Parade*, then *Break his measure*, or make his thrust short of you, by either stepping a Foot, or half a foot back, with the *single stepp*, for if you Judge your Adversaries *distance or measure* well, half a foot will *Break his measure* as well as ten Ells: You are to Judge the *distance* your Adversary is from you by *First* considering the *Distance* his right Foot is from you, *Secondly* the *Distance* that there is betwixt his Feet. Now you must observe thir two *Directions* for although his right Foot be at a reasonable distance from you, yet if his Feet be near to other, then he will reach

How a man is to judge his Adversaries *distance*, or *Measure*.

reach you as farr of, as if his right Foot had been nearer to you, and his Feet at a greater Distance, because the nearer that his Feet are together, the farther will his *Lunge* reach: this needs no demonstration if you will but seriously consider it. So now in Judging of *Distance*, there are two things to be observed, *first* the Distance his right Foot is from you, *Secondly*, the distance betwixt his Feet, if you observe thir two Directions you cannot but judge your Adversaries *distance* exactly, which is a chief point, in the Art of the small Sword, but as I said, after you have Judged it, then to *break* it, you must when he is thrusting *break* it according to the *Distance* you think he is from you, by either throwing your Body backwards, and drawing your right foot a little to your left, which you must keep fast, this way of *breaking of measure*, is sore for ones back, and is not used, but when your Adversaries Thrust would not go farr by you; or you may, as I told you before, go back half a foot, a foot, or as you Judge your Adversaries *Distance*, with the *single stepp*. This is the most ordinary, and, in my opinion, the best way of *breaking of measure*; or you may *break* your Adversaries *measure*, by Jumping backwards from him

How a man is to *break* his Adversaries *measure*.

him upon the ſtreight line, but this way of *breaking of meaſure* is not much made uſe of, except juſt after you have given in a thruſt your ſelf, becauſe it hindereth extreamly your Adverſaries purſuit upon the *reſpoſt*, and therefore is a great deal more proper to be uſed upon that occaſion, then upon any other, for in the ordinary *breaking of Meaſure*, if people ſhould jump alwayes ſo far out of their Adverſaries reach, people would have really ground to cry out againſt the *breaking of Meaſure*, for it would indeed look too like yielding of ground, which I am very farr againſt, it looking ſome what like cowardlineſs, but upon the contrarie, I am altogether for *Judging of diſtance*, and *breaking of Meaſure*. For I never accompt a Man a compleat Sword Man, untill he both know how to *Judge diſtance*, and *break Meaſure*, and alſo putteth them in practice, but I am altogether againſt yielding ground, unleſs it be done out of a good deſign which no Coward can do.

Sch. *Sir this is an extraordinary fine Leſſon you have been explaining to me, and I am very much convinced of the uſefulneſs of it.*

Ma. Sir, people may talk what they pleaſe of *breaking of Meaſure*, but I aſſure you, it ſheweth a Man's art, as much as

any thing in all this art I have been explaining to you.

Sch. *Really it doth so, and upon that account, I will indeavour to become Master of it, but which is your next Lesson?*

Lesson 20.

Of Redoubling of Thrusts.

Ma. It is of *Redoubling of Thrusts*, and *Gathering up of your left Foot*, which is to be done thus, after you have let in your Thrust, and that your Adversarie hath *broken your Measure*, and you at your *Elonge*, keeping your right Foot closs, draw your left so near to it, that you can either *approach*, or make another *Elonge*, just as you please, and when you *Redouble* or give in another Thrust, First *Bind*, for it is the securest way, and then give in your Thrust, if you can play this *Lesson* well, you may pursue your Adversarie, by this *Redoubling*, (although he should *break your Measure*) half a paire or more according to your strength, and when you *Redouble*, remember as a general rule, alwayes either to

How a man is to *Redouble* his Thrust, which is the *contrary* to the breaking of *Measure*.

to *Beat*, or *Bind* your Adversaries sword, before you offer to give the Thrust, for it will preserve you from a great many *Contretemps*.

Sch. *I think this a very useful Lesson, for I perceive it is just the contrary to retireing, or breaking of measure, which is a great preventer of all thrusts.*

Ma. It is so, and if you learn not to do this *Redoubling* exactly, your Adversary may many a time shun your thrust, which (had you known how to *Redouble*) he might certainly have gotten.

Sch. *I perceive so indeed, but shew me your next Lesson?*

Lesson 21.

Of raising or gathering up of the sword.

Ma. My next *Lesson* is of *Raising* or *Gathering* up of your Adversaries sword, and I do it thus, when my Adversary either presenteth his sword, with a very low point, so that I cannot easily *bind* it, or that he maketh use of the *Quart Guard*, *with a sloping point near to the Ground*, then I present my

How a man is to *raise*, or *gather up*, his Adversaries sword,

when the point of it is sloping towards the ground.

sword *within* his, and brings his up with the edge of my sword, not farr from his point, and when I have *raised* it as high as my middle then I *bind* him in the *outside*, and so I give him the thrust, either streight home *without his sword*, or I make a *Feint without*, and give the thrust *within*, you must know that this *raising* and *binding* of my Adversaries sword, is done with two Motions, with the *first* I bring up his sword, and with the *second* I *Bind*, when you are *without distance*, you must *approach* with the *raising* or *gathering* up of the sword,

The *contrary* to the *gather, ing up* of the sword.

Sch. *Is this all you have to say of this Lesson?*

Ma. Yes, only that the *contrary* to it, is *slipping*.

Sch. *Which is your next Lesson?*

Lesson 22.

Of Quarting and Volting.

Ma. My next and last *Lesson* is called *Quarting* and *Volting*, and is to be played *off the streight line.*

Sch. *I intreat you shew me how this lesson is to be played?*

Ma.

Ma. You must play it after this manner, you may either only *Quart*, or *Volt*, or *Quart* and *Volt* immediatly after other, if you only *Quart*, you must when your Adversary offereth to bind your sword without, immediatly before he touch your sword, give him the thrust, by *slipping* him, and in the very time you *slipp* him, throw your left foot behind you off the streight line backwards towards your adversary, & give him the thrust at his breast, by keeping your right legg close and stretched, this is called *Dequarting* or *Quarting off the streight line*; see plat: 9. fig: 2. and if you intend to *Volt*, you may either take the same verie time, or when he is going to *Bind you within*, but this time is not so safe as the former, or you may *Volt* after you have *Bound* his sword, this is a verie good time, but whatsoever time you take, you must *Volt*, or leap with both your feet in the Air at once, quite by your Adversaries left shoulder, and in the time you *Volt*, *Quart your head well*, to prevent a *Contre-temps*, and give him the thrust at his left pap, and *Volt* quite out of his *Measure*, and then stand to your *Guard* again, and remember when you either *Quart* or *Volt*, alwayes to make use of your left hand for fear of a *Contre-temps*. But if you intend to *Quart*, and *Volt* immediatly

How a man is either to *Quart* or *volt*, or to *Quart and Volt* immediately after other, as also the times in which a man may make use of them.

atly after other; then you must first *quart* as I have shewn you, but give not your thrust with your *quarting*, and afterwards *volt*, I say you must first *quart*, and secure his swotd *within*, by *binding* in the verie time you *quart*, and immediatly after give him the thrust at his left Pap, by *volting* as I told you, now the propereſt time, of *Quarting*, and *volting*, immediatly after other, is when your Adversary giveth in a thrust *within your Sword*, or when he goeth to *bind* your Sword *without*, then immediatly you *Quart*, and with the *Quarting secureth* and *Parieth* his thrust as it were, although the *Quarting* of it self shuneth it sufficiently, yet it is farr surer first to *secure* his Sword, in the time you *Quart*, and then with your *volt* you give the thrust, as I before shew you.

Sch *I see this is a difficult Lesson, and should not be played, but when one hath a verie fair opportunity for in playing of it, a man throweth his body wholly open to his Adversarie.*

Ma Sir your observation is good, and I am glad to see you reflect upon the security, and hazard a man may be in when he maketh use of such, and such a lesson, for it is a great signe that you will reap advantage, from what I have at present

ſent been teaching you.

Sch. *I pray you if you have a Contrary to this Quarting and Volting, ſhew me it?*

Ma. There is no other *contrary* to this *Leſſon*, but when you perceive that your Adverſary is either going to *quart*, or *Volt*, to *Rebind* him *without his ſword*, by making uſe of the *contre caveating Parade*, and give him the Thruſt ſtreight home, or you may *take time* and *Volt* upon him.

The *contrarie* to *quarting* and *volting*.

Sch. *And are you now Sir at an end with your Leſſons?*

Ma. Yes.

Sch. *But have you no more to ſay, before you go on to the purſuing and defending of the ſeveral Guards?*

Ma. No, for although there might be a great deal more ſaid, yet I think what I have taught you, ſufficient to make you a Maſter of this Art, providing you practiſe it exactly, for the *Leſſons* which I have ſhewn you, are thoſe upon which this Art depends, ſo that a Man that can once play them exactlie, in my opinion needeth no other, beſides that a Man when once he knoweth the common grounds, may according to his own fancy, invent very good *Leſſons*, together with their *contraries*, for his own practice, for all *Leſſons* that can

be

be invented, depend upon thir that I have been shewing you.

Sch. *Sir I think there is a great deal of reason for what you say, but now let us go to the several Guards, and see how they must be pursued and defended*

CHAP. V.

How the several Guards, are to be keept, pursued, and defended, and First,

Of the Quart Guard with a streight point.

Ma. I shall begin then with the *quart guard with a streight point*, for a man that can *pursue*, or *defend* well upon that *Guard*, will easily *pursue*, or *defend*, upon any of the rest: Now because I have shewn you already in the beginning of our discourse, in Page 16. and 17. How this *Guard* was to be *keept*, I shall not in this place trouble you with the repetition of it, but shall refer you to the Page and Plate wherein it is described. *viz.* Page 16. and Plat. 2. Fig. 1. or 2. but for my own part I preferr the second figure of the same Plate farr before the first but you may take your choise of either.

Sch. *You say well Sir, but how am I to pur-*

sue

sue this Quart Guard with a streight point?

How the *Quart Guard, with a streight point*, is to be *Pursued*.

Ma. Before I shew you how to *pursue* it particularly, you must know that all *Guards* as well as this, are Generally *pursued* by either, *Falsefying*, *Binding*, *Beating*, or a *Plain Thrust*, now if you intend to *persue* your Adversary, he keeping this *Quart Guard*, *with a streight point*, you may *first* try him with *Feints*, and if you perceive that he answer your *Feints*, then you need make use of no other *Lesson* against him, but if he do not answer your *ordinary single*, and *Double Feints*, then try him with your other *Feints*, *viz*, the *single*, and *Double Feint at the head*, *Battery single*, *and Double*, or *volt-coupe*, and if you see that none of those *Lessons* will have effect; the *second* pursuit you must make use of, must be by *Binding* of his sword, for if you can do that well, you will force Thrusts upon him, whereas by the former, you strive first to deceive him, and then to give him the Thrust, *Thirdly* you may pursue him by *striking* of his sword, with one, or both your Hands, and either give him the Thrust with a clos left Foot, or if you see a fit oppurtunity *Pass* immediately after your *stroak*, & either give him the Thrust, or *Command* him: *Fourthly*, if he *stop* you when you are either going to *Bind*, or

or *Beat* his sword, then immediatly *Rebind* him by making use of the *Contre-caveating-Parade*, *Fifthly*, you may try him with all sorts of *Lessons*, and what *Lessons* you find have most effect, those use most frequently against him, if he *Break your Measure*, then *Redouble* your Thrust again, and whatever *Lesson* you design to play upon him, by any means remember to have a care that he *take not time upon it*, you would mind this *Rule* well, for it is of great importance to a sword Man, I might fill a Volume with the descrip ion of *Lessons* with their *contraries* together with their *contraries*, as also with the *contraries* of those *contraries*, all which would in a manner signifie nothing to you but to Embarasse your Judgement. Therefore I think what I have said to you, concerning the *Pursuit* of this *Guard* sufficient seing you understand all the *Lessons*, and may make use of any of them as you think fit.

Sch. *I think Sir you are in the right, for if a Man once know the grounds, he may easily of himself invent Lessons, to win at, and cross his Adversario.*

Ma. 'Tis very true he may so, and it upon that account, I have cut my discourse so short, thinking any more concerning

cerning the Pursuit of this *Guard* altogether unnecessary.

Sch. *But how am I to defend my self, if my Adversarie should pursue me, I keeping this Guard?*

Ma. You must *Defend* your self two wayes, either by *parieing*, or by using *contraries* to the *Lessons* your Adversarie playes upon you, if you intend to *Defend* your self by *parieing*, which certainlie is the best way, when once a Man is Master of it, then use any of the *five Parades* I shew you in the *Defensive part* according to your discretion, and Judgment, but if you intend to use *Contraries*, then make use of the *Contraries* which belongeth to the *Lessons* you Judge your Adversarie is to play upon you, the which *Contraries* you know, all alongst, I have set down, immediatelie after the *Lessons* they belong to, and therefore, I think a repetition of them in this place, altogether unnecessarie, seing it is but your pains to look back to the pages, where they are set down, and that you may make use of them according to your Judgement, and pleasure.

How a man is to Defend himself upon the Quart Gurad with a streight point.

Sch. *It is so, but which is your next Guard?*

Secondly

Secondly

Of the Quart Guard, with the point sloping near to the ground.

How the *Quart Guard, with a sloping point,* is to be *keept.*

Ma. My *second Guard, is the Quart Guard, with a sloping point*, and is to be keept thus, you must stand a great deal streighter then you did in the *Quart Guard, with a streight point*, and you must slop the point of your sword within half a Foot of the ground, or nearer if you please, your *Hilt* as low as your fore pocket, with a bent Arm, and your Nails betwixt *Quart*, and *Terce*, you are in this *Guard* to make use of your left Hand, and therefore to make use of it with the more ease, it will be fit to advance your left shoulder, almost as farr forward as your right, and keep in your belly well, and out your breast, and hold your left Hand, as high as your Head, just as one doth that puteth up his Hand, to save the Sun from his Face, but whereas he holdeth his closs to his brow, yours must be held somewhat more then half a Foot from it, this is a very *Open Guard*, but yet very surprising to those who know not how to *Pursue* it. See Plat. 11. Fig. 1.

Sch.

Sch. *How is it to be pursued?*

Ma. There are onlie *Four* wayes of *pursuing* this *Guard*, the *First* is by *Raising*, or *Gathering* up of your Adversaries sword, as is shewn you in *Lesson* the 21. the *Second* is by *striking* at his sword, and making half Thrusts at his Body, and so make him doubtful when you will give in the Thrust, and when you think you have an opportunity, then give it home, and alwayes when you *Pursue* this *Guard*, have your left hand in readiness to *Parie* your Adversaries thrust, if he should thrust just as you ar thrusting; for that is only his design, to thrust when you are thrusting, and to *Parie* your thrust with his left hand; or sometimes with his sword, just as he pleaseth, *Which is all the defence upon this Guard: Thirdly* you may also after you *Beat* at his sword, give a *Stroak* at his left hand, and see if you can force him by so doing to take himself to another *Guard*, or *Fourthly*, you may *Volt*, and give him the thrust in the time of your *Volting*, which if neatly done, will easily surprise him; this is all the *Pursute*, and *Defence*, can be used upon this *Guard*.

How the *Quart Guard, with a Low point,* is to be *Pursued* and *defended.*

Sch *Which is your next Guard?*

Thirdly,

Thirdly,

Of the Terce Guard, with the Point higher then the Hilt.

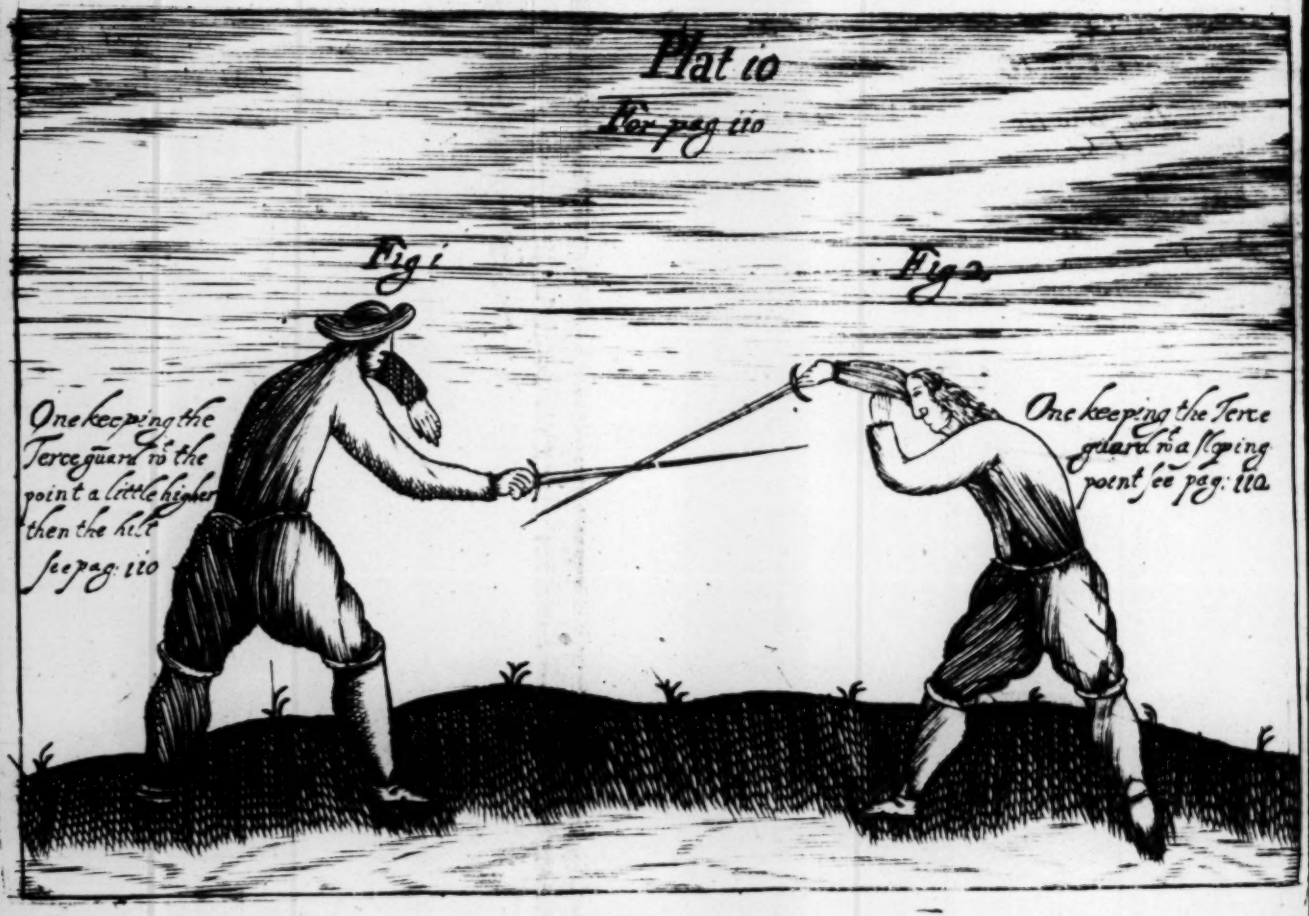
Ma. My *Third Guard*, is the *Terce Guard with the point higher then the Hilt*, and is to be *keept* thus: you must hold your Nails in *Terce*, and your hand some lower then in the *Quart Guard*, *with a streight point*, the point of your Sword must be presented towards your Adversaries left shoulder if he be a tall man, but if little, then to his left eye, you must keep your arme a little bent, as in the *Quart Guard*, for the better *pursuing*: you are also to lean a little forward with your bodie, as in the foregoing *Guard*, and to make use of your left hand for a *Parade*, but it must be held lower then you hold it in the fore-going *Guard*, the rest of your bodie must be keept after the same manner, as in the *Quart Guard, with a streight point.* See Plat. 10: fig: 1.

How the Terce Guard, with the point, higher then the Hilt, is to be kept.

Sch *How is this Guard to be pursued?*

Ma It is to be *pursued* either with *striking*, *Binding*, *Volting*, or *Passing*, for your *feint* upon this *Guard* will signifie nothing, if your Adversarie understand it, for, as in non-

How the Terce Guard, with the point


Plat 10
For pag 110
Fig 1
Fig 2
One keeping the Terce guard to the point a little higher then the hilt
See pag: 110
One keeping the Terce guard to a sloping point see pag: 110

none of the *Guards* a man is to answer *feints*, so far less in this; for the right *Defence* of this *Guard* is to secure your self *without* your sword, which you do by presenting your point to your Adversaries left shoulder, or eye, so that your bodie is quite covered *without* your sword, and seing you are by no means to Answer his *Feints*, but to keep your self secured upon that side, you are then certain, that if he Thrust he must of necessitie Thrust *within* your sword, and then you are to *Parie* him with your left Hand, and give him the Thrust upon the *Respost*; or, you may, if you please, *Parie* with your Sword, or *take time*, for seing you are not to answer his *Feints*, you may the easilier judge of the comming in of his Thrusts; and therefore may either make use of Sword, or hand, as you think fit. Now seing *Feints*, against this *Guard*, signifie nothing, therefore it must be *pursued*, according to your fancy, by *Binding*, or *Beating*, you may also if you please, try your Adversarie with *Feints*, and if he answer them, they may do well enough, but then it is a certain sign, that he understandeth not the *Defence* of this *Guard*, as he should, but if your Adversarie should *pursue* you upon this *Guard*, the

higher then the Hilt is to be *Pursued* and *Defended*.

the most proper way to *defend* your self upon it, is to make use of your left hand although it be left to your choice, either to make use of it, of your sword, or any other *Contrary* you think fit, - this is all I think needful to say of this *Guard*.

Sch. *Which is your fourth Guard?*

Fourthly,

Of the Terce Guard, with the point Lower then the Hilt.

How the *Terce Guard with the point Lower then the Hilt*, is to be *kept*, *Pursued*, and *Defended*.

Ma. My *Fourth Guard* is the *Terce Guard, with the point lower then the Hilt*, and is just *Kept* with your body in that posture, as when you give in the Thrust, when you play the *single Feint at the Head*, but only your Feet must be at their just distance, and not as when you are at your full *Elonge*, and your left hand must be also just held after that same manner, as it is held when you play that *Lesson*, but your swords point must be presented towards your Adversaries left side, and make use of your left hand, for a *Parade*: it is to be *pursued* and *defended*, just as the preceeding *Terce Guard*, only when you *defend* it, you need not make so much use of your left Hand, as in the fore-

foregoing, but more of your sword, you may make use of either, according to your Fancy. See Plat. 10. Fig. 2.

Sch. *Which is your Fifth Guard?*

Fifthly,

Of a Guard, in which a Man is to hold his sword, with both hands.

Ma. To my *Fifth* and last *Guard* I have no proper Name, but as I told you in the beginning of this Treatise, Page--15--you are to hold your sword with both your hands, and you are to do it thus, keep your body Exactlie in the posture of the *Quart Guard*, *with a streight point*, but for your sword, you are to join your left hand to it, about 8. or 10. Inches from the *Hilt*, and hold the *Blade* betwixt your formest finger and thumb, just as you do, when you are going to *beat* your Adversaries sword with both hands, as in page 7, and Plat. 11. Fig. 2. and secure your self *within* your sword immediatly when you present it, that is, present your swords point towards your Adversaries right thigh, and a thought without it, with your point sloping, a little towards the ground For to *Pur-*

How the 5. *kind* of *Guard*, is to be *keept*, *pursued*, and *defended*.

sue this *Guard*, you must *First* strive to take away your Adversaries left hand, by *striking* at it, and immediatly after the *stroak*, offer to Thrust at his body, and so make him doubtful when you will give your Thrust: the *Pursuit* of this *Guard*, is somewhat like the *Pursuit* of the *Quart Guard*, *with a sloping point*; you may try him with *Feints*, but if he understand the *Defence* of this *Guard* as he should, they will signifie nothing, because he will not answer them: any other way of *Pursuing* their *Five Guards*, then what I have set you down, is left wholly to your own discretion, which you may easily, with a little consideration find out, but these which I have given you are the safest, and most proper *Persuites*, belonging to each *Guard*: if you take your self to this *Guard*, and your Adversarie *Pursue* you upon it, you know you are secured upon one side, so that if he give you a Thrust, it must certainlie be upon that side in which you are discovered, unless it be your own Fault, by answering of his *falsifies*, I say if he *Pursue* you upon it, your *Defence* is only to wait his Thrust, and when he is giving it, *Beat* his sword, and give him home the Thrust, and prevent as much as you can his *Hitting* you upon the left

left hand, which you must doe, by sometimes making half Thrusts at him, and other times, drawing back your sword near your Body, by doing of which you *slipp* his stroak; the *judging* of your Adversaries *measure* in this *Guard*, as well as in all the rest, is most requisit, therefore, I intreat you to remember it. I have now explained to you the *Five* several *Guards*, with their *defences* and *Pursuits*, which you may make use of; according to your own fancie, the next and last thing I will shew you, will be some *Rules* to be observed. (As I told you in page eleventh) when you are playing with either *Blunts*, or *Sharps*, against those who understand this Art, or against those who are altogether Ignorant of it.

Sch. *Sir before you do that, I would gladly have you shew me, which of thir five Guards, is the best, and safest to be made use of, if a man were going to venture his life.*

Which of the *Guards* a man should make choise of as the best and safest.

Ma. This is a very pertinent Question, and I shall quicklie according to my own opinion resolve it to you; I think then either for *Pursuing* or *Defending*, the *Quart Guard*, *with a streight point*, absolutelie without comparison the best. For if you intend to be the *pursuer*, then without debate this *Guard* is

the best, because when you keep it, you are in a readier posture for *offending*, then when you keep any of the other *four*; and if you intend to be the *defender*, then also is it the best, both because you are in as ready a posture to *defend*, as when you keep any of the other, and also because in it as well as in any of the other, you may make use of your Left Hand, so it hath this advantage of the rest, that when you keep it, your Body is more at liberty, and not so constrained to observe one posture, and one *Parade*, as you must do for the most part, when you keep any of the rest, for they are more proper for the *Defensive part*, then for the *pursuit*; yet next the *Quart Guard with a streight point*, I esteem the *Terce Guard*, *with the point higher then the Hilt*, next to it is the *Terce Guard with the point lower then the Hilt*, to be chosen, next to it is the *Quart Guard*, *with the point sloping towards the Ground*, and last of all, is the *Fifth Guard*, which is only for the *Defensive part*, especially when a Mans sword-hand is wearied, this is my opinion as to the choice of a *guard* for safety, yet there may be some of another opinion, but every Man chooseth the *guard* he hath most liking to: and so I leave it to you, to make your choose also; according to your

yout Fancy; although I think in reason you should choose that which I have recommended to you as the best.

Sch. *Sir, I think there is all the reason imaginable that I should, for seing I am not so able to judge of the goodness, and badness of them as you are, why should I not then approve of your choice? But Sir, I will yet put you to the trouble, of answering me one Question, before you proceed to those rules, you were just now speaking of; and that is, if two men of equall Art, and courage, were engaged against other, the one with a Broad Sword, and the other with a Small, which of them, in your opinion would have the advantage?*

That the *Small sword* hath the advantage of the *Broad*.

Ma. Sir there is very little difficulty in answering of this Question, for there is no rationall man that understandeth both the Art of the *Small Sword*, and the *Broad*, but will confess that the *Small* hath a very great advantage of the other, if these who are to make use of those different kinds of swords be engaged for their lives, and the reason is this, that a man with a *Small Sword*, may *Contre-Temps* with him that hath the *Broad*, so that each of them receiveth a wound, but he that had the *Broad Sword* shall be killed, because there can be but few wounds given with the *small Sword*, in a mans Body, but what

what prove mortall, whereas a man may receive many cutts in the Body, yea, even in the Head, with a *Broad Sword*, which will not be mortall, yea even hardly so disabling, as that a Man with a *small sword* may not (betwixt the time of his receiving his wound, and being disabled) kill his Adversary, but I assure you, if a Man be run thorow with a *small-Sword*, it either immediatly killeth him or disableth him so, that he can hardly keep his feet, let alone to resist any longer.

Sch. *Truely Sir your argument is very strong, and in my opinion, there can little be said against it, yet I have heard those in their Schools, who taught the Broad-Sword, say that they would hitt a Man oftner with the Broad Sword, or Cudgell, then a Man could hitt them with a small sword or Flourret?*

Ma. I shall likewise easily answer you as to that, *First* every Man endeavoureth to maintain the excellency of the Art he professeth above other Arts of that nature, as much as possible, that so he may be the better imployed, and really a Man can hardly be condemned for so doing, *Secondly* in playing with *Blunts*, I think the *Cudgell* hath as farr the advantage of the *Flourret*, as in *sharps* the *small-sword*, hath of the *broad*, and

and my reason is, because one good smart blow, of a *hazle stick* is worth a dozen of Thrusts given with a *Flourret*, and so is a Thrust with a *small-sword*, which is right planted, worth half a dozen, yea I may say a dozen of such wounds as ordinarly people who understand the *broad sword* receive when they are playing with *sharps*: But *Thirdly*, as for a Man's hitting oftner with the *cudgell* then another who understandeth the Art of the *small sword*, will with a *Flourret*, I altogether deny it, unless a Man can hitt oftner with the *Broad-sword*, or *cudgell* without being hitt by his Adversary, then his Adversary with a *small-sword*, or *Flourret* can hitt him without being hitt himself, I say unless he hitt without being hitt himself with a *Contre-temps*, or upon the *respost*, he cannot be said to hitt oftener. Now if he be playing with one that is Master of the *small-sword*. I positively deny, that ever he will hitt him without receiving a Thrust, either by way of *Contre-temps* or upon the *respost*, if he with the *small-sword* have a mind for it; which if he do, he cannot be said to hit oftner, and so consequently, his Art is not better: I know that the grounds of the Art of the *Broad Sword* are almost the same, with the grounds of this Art, but still when a man commeth

to

to practise with *sharps*, the *small sword* hath the advantage, both because of the reasons I just now gave you, and also because it's Motions are a great deal more Subtil, and quicker, then those of the *Broad Sword*, and I appeal to any rational indifferent person, if what I say be not grounded upon Reason, but for all this, I am so farr from undervaluing the Art of the *Broad Sword*, that upon the contrary I think it both very profitable, and pleasant, and hath it's own use as well as the *Small*, for as upon Foot the *Small* is most commonly used (although it be also very usefull upon *Horse-back*,) so upon *Horse-back* is the *Broad* most ordinarly to be made use of, and I really think that all Gentlemen should understand, how to *Defend* themselves with both, for a Man can never be called a compleat Sword-Man, untill he can *Defend* himself with all kindes of Swords, against all sorts his Adversary can choose against him.

Sch. *Indeed Sir I agree with you in that, now this question, I have heard many times debated, and till now could never be resolved of it, so that by the reasons you have given me in favours of the small-sword against the broad, I am fully of your opinion, and I think they are of such force, that no rationall Man will deny them; but seeing you mention*

mention the usefulness of the sword upon horse-back, I earnestly beg that before you proceed farther, you would doe me the favour to shew me how to make use of it that way, which will be to me a singular obligation.

Ma. Sir at your earnest desire I shall not much care, to put a little stop to our present discourse, that so I may inform you in what you desire to know concerning the *fighting with the sword upon horse-back.*

Sch. *In doing that Sir, I shall be so much beholden to you, that I am affraid I shall never be able to recompence it.*

Ma. Sir I earnestly beg of you to leave your complements, for seing at present I am in the station of a Master to you, it is but rationall, that I should answer according to my ability any question you can put to me, either concerning the *small* or *broad-sword*, upon *Foot* or *Horse-back*: To begin then, although the directions which I am to give you be mostly (according to your desire) designed for the sword *upon horse-back*, yet I think I cannot well shun saying something of the *Pistol*, because now a dayes people seldom *fight upon horse-back* with the *sword alone*, but ordinarly with *sword* & *Pistol*, I should rather say *Pistol and sword*, because before they come to make use of their *swords* they

they *first* discharge their *Pistols*, so that in my opinion it is propereſt to put the *Pistol* before the *sword*, and therefore following that method, I shal in the first place (before I say any thing of the *sword*) teach you how to discharge your *Pistols* against your Adversary with the greatest advantage, which you may learn by the following directions if you seriously consider them.

Sch. *Sir you need not in the least fear my not taking notice to them, for there is nothing that I would so gladly know.*

First,

Directions for fighting upon horse-back with Pistols.

How a man is to make use of his *Pistols* upon *Horse-Back*

Ma. You must then in the first place provide your self if possible with *a well mouthed horse*, that is to say with a *Horse* that will answer your *Bridle-Hand*, and *spurres*, as you shall please to make use of them, so that with the least touch of them he will go whither you direct him, he would also be *bold* and *forward*, and not *affrighted* at the *report* or *fire* of the *Pistol*, now after you have provided your self with a *Horse* having those *qualities*, and that you know how to *govern* him, for that is

is a chief point, because a good *Horse* without a good *Rider* signifieth not much; I say then if you have a *Horse* with the forenam'd *qualities*, and your self also Master of him, you may (if you be not a *Coward* your self) very confidently venture to engage against any Man. When you are come to the *feild* then, and have all in order *viz.* Your *Pistols charged*, *Tutch holes cleared* and *Primed*, and *good flints*, by any means neglect not that, for upon the goodness, orbadness of them may your life almost depend, therefore be sure to be well provided as to them; you would also have your *stirrups* shorter then ordinary; in case you should be forced after the *discharging* of your *Pistols* to make use of your *sword*, that so you may pitch your self upon them, to make your *Blows* or *Thrusts* reach the farther: being thus provided of all, and after that you have passed your last complement upon your Adversary, so that you are both of you to doe the best you can to Master other, then *step*, *Trot* or put your *Horse* into a gentle *Hand gallop* untill you be without *Pistol shot* of him, and in the mean time you are going from him *draw your sword* being tyed about the *plumet* with a *strong riband*, and *hang* it upon your right *wrest*, this you must al-

wayes

wayes do to have it in readineſs after your *Piſtols* are diſcharged, for it is alwayes ſuppoſed that a Man may have to doe with his *ſword* after that his *Piſtols are diſcharged*, and therefore it is fit to have it in readineſs, after you have done that, then *draw your right Piſtol* and *Bending her* put her into your *bridle-hand*, holding her near the work betwixt your formeſt finger and thumb, then immediately *draw your left*, and *bend her* likewiſe holding her in your *right hand* with her muzel *upwards*, this you are all to doe in the going from your Adverſary, therefore it muſt be all done in a *minute*, and when you are at the diſtance I before ſpoke of, which I ſuppoſe to be about *fiftie* or *ſixtie paces*, then gently *turn your Horſe* and come at a *Hand-gallop* untill you be within a *pair*, or leſs of your Adverſary, keeping ſtill up the *muzell* of your *Piſtol* till then, when you are about a *pair* from him, make a *bruſch* cloſs by him ſo that you may almoſt touch his leg with yours in the paſſing, and after the time that you begin your *bruſch*, let the *muzel* of your *Piſtol* fall ſo by degrees, that it may at your coming at him, or paſſing him be *level* with the middle of his Body, ſo that in paſſing you may almoſt touch him with it, and then *fire* upon him, this they call (in

French

French, *Tirer a Brule pourpoint*, or) to *fire* so near that you may almost with the *fire* of your *Pistol*, *singe* your Adversaries *Doublet* or *Coat*, for you must know that one *shot* given this near may be reckon'd worth *two* or *three* shot at a greater distance, & so consequently not so dangerous being shot in a manner at *randome*, whereas a *shot* given this near, if your *Pistol* be in order as she should, will hardly ever fail to do execution, immediately when you are past him, *drop* the *Pistol you fired*, and take the *Pistol* which is already *Cocked* in your *Left-hand*, into your *right*, and in the mean time you are taking your *Pistol* into your *right-hand*, change your *Horse* to the *right*, and so *Gallop* on at a *hand-gallop* untill you be within a *pair* again of your adversary (if you have gone so far by him) and then behave just as you did with the *first Pistol* remembering alwayes after you have passed your Adversary instantly to turn your *Horse* to the right, that so you may shun his *Gaining* of your *Crouper* (which is called in *French*, *Gainer la croup*) if after both your *Pistols* are *fired*, you have done no Execution upon neither side, which will seldom fall out if you fire so near as I desire you, especially if you have accustomed your selfe to *Shoot at a mark* with your *Pistolls*, and that you know how they

shoot

ſhoot, this is an *Exerciſe* which all Gentlemen ſhould practiſe; and therefore I earneſtly recommend it to you: But I ſay if it ſhould happen that there be no execution done upon neither ſide, then you will both of you be neceſſitat to decide the quarel with your *Swords*, the which that you may with the more *Art* and *Advantage* againſt your Adverſarie doe, thir few following *Directions* will not be unneceſſarie.

Sch *Sir, I am extremely well pleaſed with what ye have been ſaying, therefore pray go on.*

Secondly,

Directions for the ſheering Sword upon Horſe-Back.

How a man is to make uſe of the *Sheering ſword*, upon *Horſe-Back.*

Ma. Both your *Piſtols* being *Diſcharged*, and no execution upon neither ſide done, *drop* your *laſt fired Piſtol alſo*, and then (your *ſtirrups* being as I ſaid before, ſomewhat ſhorter then ordinary) take hold of your *ſword*, which I ſuppoſe all this time to have been *hanging* at your *wreſt*, and pitch your ſelf exactly to the *Terce Guard with a ſloping point*, ſee page 112 and plat: 10 fig. 2. It cannot be expected that you can make uſe of your left hand with this *Guard* upon *horſe-back*, as you do upon *Foot*, becauſe you are

are to hold your bridle with it, but excepting that, keep exactly the posture of the forementioned *Figure* and lean with your body a little forewards that so you may the better *Defend* your *Horses head*, as for your *Defence* upon this *Guard*, if you lean well forewards by standing upon your *stirrups* to *Defend* your *horses head*, your Adversary will but have little variety of play to make use of against you, for he can but strick at you *two* wayes, and that is either *without* and *above the sword*, by stricking at your Head, and then you are to *Defend* your self with the *second parade in Terce*, as is shewn you in page 31, or he must strick at you *without* and *below the sword* at your wrest, and then you are also to *parie* him with the *second parade in Terce*, but not as you was to do it before, but as it is shewn you in the preceeding page *viz.* pag: 30: There is no other *persuit* upon *horse.back* that is any thing worth except this, and the *gaining of your Crouper*, or *left hand*, which is almost all your Adversary can do against you, you must indeed take good notice that your Adversary *gain not your Crouper*, for if he *gain* that, he will have the greatest advantage imaginable, but you may easily prevent it by keeping your right side alwayes towards him

him, and as he turneth to go behind you, turn you also your *horse* alwayes that way, and then it will not be possible for him to *gain* it, the *gaining of the crouper*, is one of the greatest advantages that can be gotten upon *horse back*, and therefore you must by any means prevent it, whither you be either making use of *pistol*, or *sword*, for if once your *crouper be gained*, and your Adversary behind you upon your *left hand*, he is absolutly master of you, if by great chance it happeneth not otherwise; you must also indeavour as much as possible to *defend* your *horses face*, and his *bridle reins*, because when once a *horse* getteth a smart *blow in the face*, it maketh him afterwards insteed of *advancing*, to *retire*, which will be a great disadvantage to you, also if your *bridle reins* should be cutt, you would be but in a bad condition, but if you pitch your self to a right *Guard* as I desired you, you may easily *defend* both, and that you may the better do it, as you *advance* upon your Adversary, keep your *horses head* alwayes from your Adversary, by making your *horse* go *side wise* towards him, and a wayes keep your Adversary upon your *sword hand*, that so he *gain not your crouper*. Any other *persuit* upon *horse-back*, as *inclosing*, *dismounting*, *or the like*

like, I altogether disapprove, because it is not possible to doe them without both disordering your self, and also very often giving your Adversary as good an opportunity, of either *Dismounting*, or *wounding* your self as you thought to have got of him, and therefore the only *Pursuit* upon *Horse-back* is a *plain stroak* either at your *Adversary* or his *horse*, then *parie his stroak* and doe you *Redouble* upon the *back of your parade*, for *Feints* upon *horse-back* are worth nothing, especially if you pitch your selt to the *Guard* I before desired you, this is all I think necessary to say of *Fighting upon horse-back*, either with *Pistol* or *sword*, and had it not been upon your earnest entreaty, I had not in the least at this time spoken of it, seing it did not at all concern our present discourse.

Sch. *Sir I shall only trouble you with one other question, and then we shall go on where we left*

Ma. Let me hear it then, and if I can, I shall answer it.

Sch. *If this is, you know you ordered me to provide a well mouth'd horse, but I pray you what shall a Man doe that in such a case is not master of such a horse, neither can perhaps for money have one?*

Ma. Really Sir if that happen, I would advise you to provide your selt with one that can but stand still, and turn about in one

place as you would have him, without offering to *Run away*, for let your *Horse* be never so stiff, if he be not a *Runn-away-jade*, you may alwayes turn as soon in the ground your horse is standing upon, as your Adversary can make a tour about you, so that what ever part of the *Circumference* your Adversaries *Horse* maketh, let him be never so *nimble*, you may at the same time with your *Horse* (being as it were the *Centre*) in a great deal less time make the same, and by consequence keep alwayes your *Horses head* towards your Adversary, which will hinder him to *Gain your Crouper*, and you are to *defend* your self that same very way as if your *horse* were *well managed*; you must also know that when you come to make use of your *Sword*, *A Carrier*, or *Brushing*, are altogether unnecessary, for they are propereſt to be made use of when you are to *discharge* your *Pistols*, but when you come to make use of your *Sword*, then there is nothing necessary but a gentle *Hand-gallop*, except it fall out that you have a *horse* which will not answer you, and then you are as I told you before, to stand still in one place with him, alwayes keeping his head towards your Adversary, that by so doing you may hinder him to *gain your Crouper*.

Sch.

Sch. *Sir all which you have been saying I think extreme good, but you seem to me at the beginning of this discourse to give an unnecessary advice, which is the providing of a well mouth'd Horse, whereas afterwards you say that a Man may defend himself as well, if his Horse will but stand still in one place with him, which in my opinion is asmuch as to say, that there is no difference in a single combat upon Horse-back, betwixt a well managed, and nimble Horse, and a Horse that can but stand still in one place, which is contrary almost to the opinion of all the World, there fore I would gladly hear what your opinion is as to that?*

Ma. I shall likewise Sir seing you desire it, give you my opinion as to that, *First then* in a *Single Combat* only with *Swords* upon *Horse-back*, and also where there is but one Man ingaged against another, I realy think that there is but little, or no advantage at all in having a *Managed Horse*, for suppose I were upon a well *Managed Horse* and you upon another, who will hardlie stirr out of his place, where I pray lyeth my advantage in having mine *Managed*? for you know it is supposed that we are only to make use of our *Swords*, now that being supposed; where lyeth my advantage? For before I can strick at you to doe you any harme, I must first come within reach of

That a managed *Horse* is but of little advantage in a single combat upon *Horse-Back* with Swords only.

you, and if I be within reach of you, you will also be within reach of me; for it is not to be expected, that a man can *Judge* his Adversaries *Measure* as exactly upon *Horse-back*, as he can doe upon *Foot*, to cause himselfe be within reach of his Adversarie, and yet his Adversarie without reach of him, which if he be an Artist he may doe upon *Foot* but not upon *Horse back*; therefore if I must before I can touch you, be within reach of you, and when I am within reach of you, you are also within reach of me; then certainly who ever is the best *Sword Man* should carry it, so that my Mastering of you dependeth not somuch upon the goodness of my Horse as upon the swiftness of my *Parade* and *Stroak*, then suppose after I have given a stroak at you, I should go off you again, I may if I please make my Horse go from hand to hand twenty times, but what signifieth it, seing before that I can do you any harme I must have you within my reach, and when you are so, I am within yours, so as I said before, our Mastering of each other dependeth upon *our own Art*, and not upon our *Horses* being *Well* or *ill Managed*, I conclude then that in a *single fight* upon *horse-back* only with the sword, and that also only between two persons, *a Managed horse* is but

little if any advantage atall; But I will now let you see wherein the advantage of having a *Managed Horse* consisteth; A *Managed Horse then* is absolutely necessary either *in time of warr*, for it may then happen that you may be surrounded with two or three persons against your self alone, and in such a case a *well mouth'd Horse*, and one that answereth the *Spurrs* is very useful, for if your *Horse* in such a case will not answer you, you are certainly undone, whereas if he did answer your *Hand* and *Spurrs*, you might perhaps find a way to get your self ridd of them, which if your *Horse* stand still with you is impossible: Or he is also very useful in a *single Combat with pistols*, because if both your *Pistols* be *Discharged*, and your Adversarie should have yet one of his to *Discharge* against you, you may if you have a *good Horse*, make such motions and turnings with him as may readily make your Adversary miss you, whereas if your *Horse* cannot stirr with you, you are in a manner in the same condition as if you were tyed to a *Post*, because your Adversary can come closs, and *Discharge his Pistol* upon you, and you can make no kind of motion, which may occasion his missing of you, which had you had a *Managed Horse* you could have done; so

Wherein the advantage of having a Managed *Horse* consisteth

so now the great use of a *Managed Horse*, is either in a *Battel*, or where you are to make use of your *Pistols*, for if you are to make use of your *Sword only*, then there will be no great miss of him, and that for the reasons I before told you; Now the reason why I desired you at first to provide a *well mouth'd Horse*, was because as I told you in the begining of this discourse, people now adayes seldome or never make only use of their *swords* upon *Horse-Back*, but *first* of their *Pistols*, and then of their *swords*, therefore that being the custome, I think a *Managed Horse* absolutely necessary, but were it not upon that account, *I* think the want of one might be dispensed with, I have now I suppose satisfied you as to that doubt.

Sch. *You have so Sir, but you have not as yet shewn me how I am to behave upon Horse-back with the Smal-sword.*

How a man is to make use of the *Smal-sword* upon *Horse-Back.*

Ma. I indeed forgot that, but now seing you have put me in mind of it, I shall give you some directions for it also, you are then if you have a *Smal-sword* your self, to observe what fashion of *sword* your adversary hath, if he have a *Broad sword* and you a *Small*, then when you *Pursue* him, insteed of *stricking* at him, *Thrust*, and that must

must only be a *plain Thrust beneath the sword*, as you give in the *Single Feint at the head*, *upon Foot*; see page 54, and Plat: 5. Fig. 2. If he *Pursue* you with his *Broad sword*, *defend* his *Blows* as you was taught with your *Sheiring sword*, for you must pitch your self to the same *Guard* with your *Small sword*, as you do with your *Broad*, and also *defend* your self the same very way as you do with it, and be sure to *Parie* with the *Fort* of your sword, because if you do it not, he may easilie wound your *Sword-hand*, for when you have a *Small sword*, you have neither a *Basket-hilt*, nor a *Back Wand* to *Defend* your hand, which ordinarly *Sheering swords* have, and therefore you must supplie the want of them with your *Parade*, by *Pareing* his stroaks alwise with the *Fort* of your sword cross your head: but if both your adversary and you have *Small-swords*, then you are in your *pursuit* only to make use of *Binding*, as it is shewn you in pag 67. And in your *Defence* only of the *Contre caveating-Parade* as is shewn you in pag. 32 This is all that is needful to be said of the *Defence*, or *pursuit* of the *Smal-sword*, either against the *Broad*, or *Smal-sword* upon *Horse-back*, and therefore let us fall on to our old discourse where we left.

Sch. *Withall my heart Sir, for I bringing*

in

in this discourse but be the by, it will not now be amiss (having said all you think necessary anent it) to fall on and shew me those rules, which certainly cannot but be very necessary, and useful.

CHAP. VI.

General Rules to be observed, when a Man is playing either with Blunts or Sharps, against those who understand this Art, or against those who are altogether Ignorant of it.

Ma. I shall, and I must advertise you, that all that I have shewn you will signifie but just nothing, if you do not exactlie both remember, and put in practice the *Rules* which I am going to shew you, for as I told you in the Epistle to the Reader, that what I was to shew you in this *Treatise* was the *Quintessence* of this art, so I assure you that what I am now going to shew you is in effect the *Quintessence* not only of this *Treatise*, but of

a
s

ou,
ſhe
lie
the
r as
hat
the
hat
ect
out
of

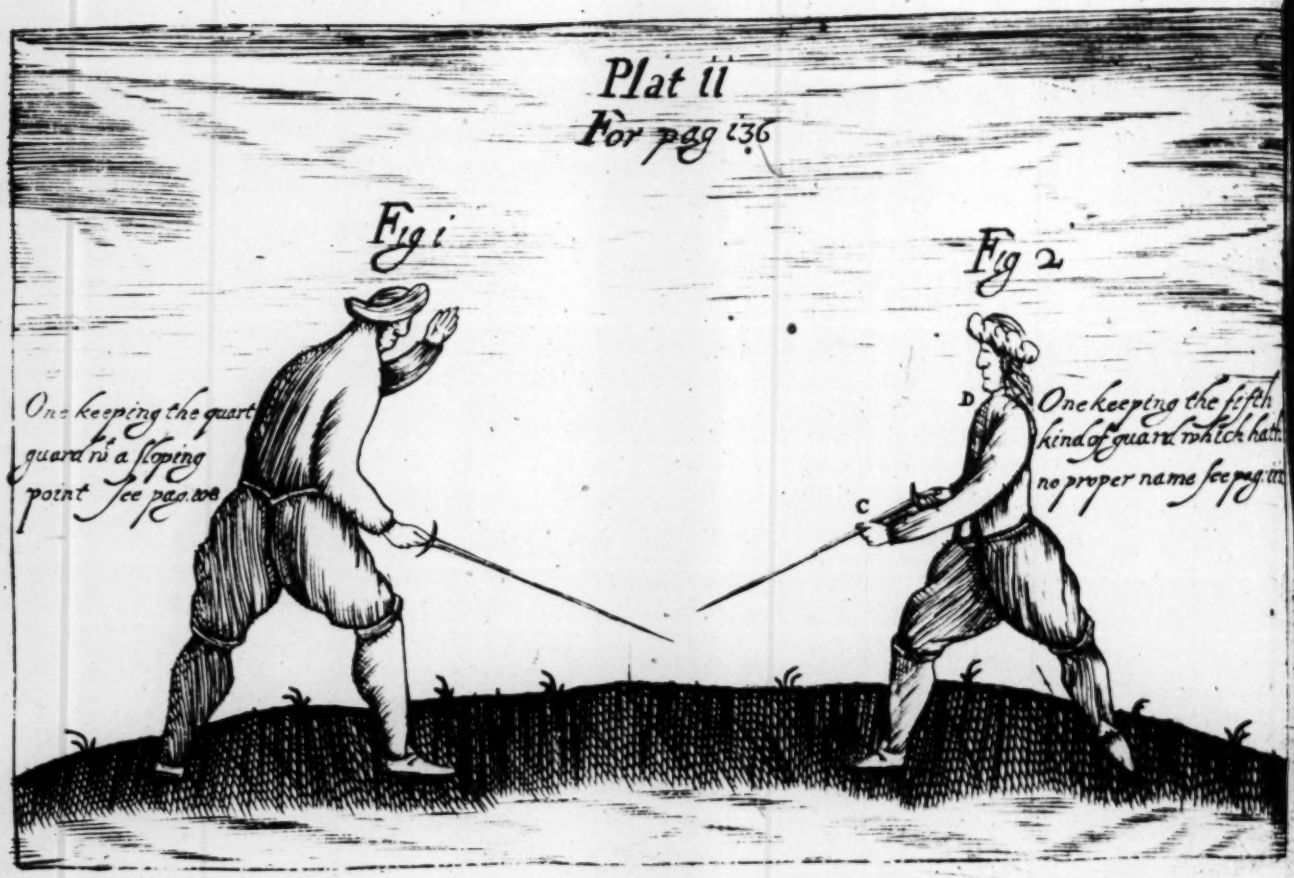
in this discourse but be the by, it will not now be amiss (having said all you think necessary anent it) to fall on and shew me those rules, which certainly cannot but be very necessary, and useful.

CHAP. VI.

General Rules to be observed, when a Man is playing either with Blunts or Sharps, against those who understand this Art, or against those who are altogether Ignorant of it.

Ma. I shall, and I must advertise you, that all that I have shewn you will signifie but just nothing, if you do not exactlie both remember, and put in practice the *Rules* which I am going to shew you, for as I told you in the Epistle to the Reader, that what I was to shew you in this *Treatise* was the *Quintessence* of this art, so I assure you that what I am now going to shew you is in effect the *Quintessence* not only of this *Treatise*, but of

ou,
ifie
tlie
the
r as
hat
the
hat
fect
but
of


Plat II
For pag 136
Fig 1
Fig 2
One keeping the quart guard in a sloping point see pag 108
One keeping the fifth kind of guard which hath no proper name see pag 111
D
C

of what can be practised by the *Small-sword*, therefore you would do well to take good notice, and resolve never either to present *Flurret*, or *Sword*, without having all thir *Rules* in your memory at once, and if you do it, you will both reap the advantage your self, and deserve the name of an understanding sword Man, of whom (to my great regrate) there are but few in this Kingdom, but I hope as wee improve in other things, so wee will improve in this Noble Art.

Sch. *Sir I shall to the outmost of my power endeavour to observe them all, seing you say they are of so great importance.*

Ma. I earnestlie entreat you for your own good that you would do so, they are those which follow.

In the *First place then*, whither you be to play with *Blunts*, or *Sharps*, endeavour as much as you can to play Calmly, and without pasion, or anger, for besides that it appears to bystanders very unhandsome, it also disordereth your self, and for my part I would scarcely desire a greater advantage of a man, then when I am playing with him that he should be passionat, for it putteth him quit from using any kind of Art; but you must not mistake *Vigorous* and *Brisk* play-

Rules to be observed in playing with *Blunts*, against those who understand this Art.

playing for *Passionate* playing, I assure you there is a vast difference betwixt them, for a *Passionate* man can hardlie ever be a good *Sword-Man*, and upon the contrary, a Man can hardlie ever be a *good Sword-Man*, without playing *Vigorously*, and *Briskly*, this is a great property in a *Sword-Man*, the other a great imperfection, and therefore I shall end this *Rule* with that saying of *Seneca* when he speaketh of anger, and it is a very true one, I shall therefore here give you it *verbatim*, *The Hunts man is not angry with the wilde Boar, when he either pursues, or receives him; a good sword Man watches his opportunity, and keeps himself upon his Guard, whereas Passion layes a Man open: nay,* (sayeth he) *it is one of the prime Lessons in a Fencing School to learn not to be angry.* And certainly without any manner of doubt, it is one of the disadvantagiousest faults that a *Sword-Man* can be guiltie of: Therefore you would do well to guard against it, as much as possible.

2ly. *Secondly*, Remember always to keep your sword fast and firm in your hand, after you have presented it, but not so as to weary it. *Thirdly*, What ever *Guard* you stand to, keep
3ly. as thin a body as possible, & the nearer you can (without constraining your self) sink to

to the ground, so much the better.

Fourthly, Always when you give in a thrust *within the sword*, give it with your nails in *Quart*, and when *without the sword*, then with your nails in *Terce*, except when you play the *Double Feint at the Head*, and *Flancanade*, for in the *first* you must give your thrust *without the sword*, with your nails in *Quart*, and in the *other* you must give it with your nails looking *side-wayes*, see Plate 6, Fig. 2: the *Quarting of your Head*, and holding your hand in *Quart*, when you thrust *within the sword*, and the holding your hand in *Terce*, and your head from your Adversaries sword, when you thrust *without the sword*, preserveth you from your Adversaries *Contre-temps thrusts*. 4ly.

Fifthly, When you give in a thrust either *without the sword*, or *within*, thrust always closs by the *Feible* of your Adversaries sword, this is most proper when you give in a *plain thrust*, or make an *Ordinar single* or *double Feint*; and when you thrust by any means keep a closs left Foot, and a stretched hough, which will hinder you to fall amongst your Adversaries feet, and also help you to recover your self the quicklyer; which you must not neglect to do instantly after every thrust, by first drawing back of your 5ly.

your right foot a little when you are at your full *Elonge*, and going to your Adversaries sword both at one time, and either *Beat*, or *Bind* it, which will preserve you from his thrust upon the *Respost* or back of his *Parade*; For not observing of this *fifth* Rule many a Man getteth a thrust, which otherwise he would have shuned, therefore mind it well.

6ly. *Sixthly*, The first thing you are ordinarly to do after you have presented your Sword, is to *Seeure* your Adversaries by *Binding* of it, which if it be neatly done as it should, will infallibly cross all his designes, and hinder the violentness of his *pursuit*.

7ly. *Seventhly*, Never let your Adversarie *secure* your sword, if you can by any means hinder him, which is done by alwayes *Slipping* of him, and *Dis-engaging* with his sword.

8ly. *Eighthly*, Never answer a *Feint* unless you do it upon some designe.

9ly. *Ninthly*, Play with Hand and Foot together, when you are either *Falsifying*, *Binding*, or *Stricking* your Adversaries Sword, especially when you are playing with Ignorants, for the Motion you make with your Foot in a manner surpriseth them, and maketh them answer your *Feints* the better, which nevertheless they should by no means doe, for

for when a Man answereth *Feints*, it is a great token of his ignorance.

Tenthly, *Parie* most frequently with the *Con-* 10*ly*.
re-caveating Parade, for by so doing you will cross all your Adversaries designs.

Eleventhly, when you are playing, look always 11*ly*.
to your Adversaries *Hilt*, and never to his *Eye*, for by looking to his *Hilt* you may perceive where he intends to give his thrust, which you cannot so easily doe, when you look to his *Eye*.

Twelfthly, Before you play home any *Lesson* 12*ly*.
on your Adversary, endeavour first to *sift* and find him out, by trying him with *Feints*, or any other *Lesson* you think fit, but offer not to play them home upon him, untill by *sifting* of him, you find out whither or not they will have effect; and have a special care that when you are trying him with these *Lessons* he *take not time* upon you.

Thirteenthly, When you are playing, you 13*ly*.
are to *judge* both your own, and your Adversaries *measure* exactly, this is a chief *Rule* to be observed by any Sword Man, for the *breaking of Measure Parieth* more thrusts then the *Parade* doth, and sheweth more of Art.

Fourthteenthly, When you intend to make 14*ly*.
any kind of *Pass*, go quite by, or closs

to

to your Adversarie, according as your design is, and do not as some who stopp in the very middle of their *Passe*, because they did not take exactlie the *Right time* upon their Adversarie, for by so doing, they put themselves in a great deal of more hazard, then if they went quite forward with it.

15ly. *Fifthteenthly*, Never offer to give home Thrust unless you find a fit opportunitie for I assure you, the *plainest Thrust* you can give, in some manner disordereth your body, and therefore you should not thrust in vain, but wait untill your Adversarie give you that opportunity.

16ly. *Sixthteenthly*. If your Adversarie *Break your Measure*, then *Redouble* upon him, this *Redoubling* is most to be practised with *Blunts* although you may sometimes of necessitie be forced to make use of it with *Sharps*, but I am for as little making use of it then possible, because a man disordereth himself in doing of it too often.

Rules to be observed in playing with *Sharps*, against those who understand this art.

When you have occasion to make use of *Sharps*, observe all the foregoing *Rules*, in so far as they are not contradictorie to these I am going to shew you, but where you find them not agree then observe those which follow, I say

yo

you are to make use of *Sharps*.

First, When you play with *Sharps* make not your *Elonge* too long, for fear of your feet slipping, which may put your life in hazard: *First*,

Secondly, In playing with *Sharps* play not too difficult *Lessons*, for they disorder your body, and serve most to shew a Mans art when he is playing with *Blunts*, but they are not proper to be made use of when Men are playing with *Sharps*; Therefore make most ordinary use of a *single Thrust*, and *Binding*, together with the *Contre-cave ating-Parade*, or if you have the *Parade* exactlie, you may take your self to the *Defensive part*, and *Pursue* upon the *Respost*, which is also a most secure kind of playing, if a Man be exactlie master of the *Parade*, but not otherwise; Now *this play*, and no other *kind of play* but this, can be called the *secure play of the Smal sword*, therefore mark it well. *2ly.*

Thirdly, In playing with *sharps*, keep as streight a point towards your Adversarie as possible, with a stretched arm, but be sure to keep *your point dis-engaged* and alwayes *moving*, that so you may hinder his securing of it; if you observe this *Rule* well, you will find a great advantage by it. *3ly.*

Fourthly,

4ly. *Fourthly*, In playing with *Sharps*, have alwayes your left hand in readinesss to put by your Adversaries *Scattering*, or *Contretemps Thrusts*; if you make use of your left hand with Judgement, you will also find a great advantage in it, but trust not all to it, for it is only to be used as a help to your sword.

5ly. *Fifthly*, When you are playing with *Sharpes*, be not too desirous of giving many Thrusts upon the back one of another, without recovering of your body, and Jumping out of your Adversaries *Measure*, but rather be satisfied with the giving of one wound, although it should be never so slight, and immediatly jump out of your Adversaries *Measure*, which will preserve you mightily from his Thrusts upon the *Respost*.

6ly. *Sixthly*, In playing with *Sharps*, if your Adversarie chance to *Command your sword*, delay not the delivering of it, unless you think you may graple with him without being in hazard of your life, but rather yeild it to him and come in his Mercy, for you can expect no good but rather evil by the delaying of it, as many one to their sad experience have found, for there is no stoutness, but rather rashness and

and folly, in ſtruggling for your ſword, when you know your Adverſary is maſter of it, and ſo conſequentlie of you. Therefore I advice you as a Friend, to follow my advice, ſeing it is no diſparagement to any man, to deliver his ſword, after his Adverſarie hath commanded it. For there is no man invincible, and although we muſt, and doe uſe the means, yet it is Providence that ruleth all. Now the reaſon why I give you *this Advice*, is becauſe there is almoſt no *Sword-Man*, that will after he hath *Commanded your Sword*, ſtand and debate the matter with you anent the delivering of it, but he will inſtantly after the *Commanding of it*, if you quite not with it, give you a Thruſt, and the reaſon of it is, becauſe by his delaying, he may looſe his advantage, and you may, if you be very quick, and nimble, graple and come in equal terms with him, therefore people ordinarly, for fear of runing that hazard, after they have got the advantage immediatly after their ſecuring of the ſword if it be not inſtantly delivered to them, they give the Thruſt, and therefore, that you may not run this risk if it ſhould happen that your ſword ſhould be *Commanded*, I have given you this *foregoing Advice*, which

ſeemeth to me not altog ether impertinent although to others it may.

But if you are to play againſt *Ignorants*, then you muſt know, that there are only *Two Humours* of them, the *Firſt* is a *foreward Humour*, and that you will eaſily find out, at your very firſt ingaging with him, for he will immediately run full upon you, alwayes Thruſting irregularly, and not caring whither you hitt him or not, providing that he can but give you thruſt for thruſt *Contre-temps wayes*, this *firſt Humour* in *Ignorants* is moſt croſſing; The *ſecond* is of an *Humour* not ſo *foreward*, and therefore not ſo troubleſome, for his deſign will be to let you *purſue* him, and when you give in a thruſt, he will receive it, when he can do no better, and endeavour in the mean time to give you a *Contre-temps*. You ſee both their *Humours* have one and the ſame deſign, but to put their deſignes in execution, they uſe two different Methods, for the *firſt humour* to effectuate his deſign becometh the *purſuer*, although he knoweth not in the leaſt how to *defend* himſelf upon his *purſuit*, the *ſecond again* to have his deſign, he taketh himſelf to the *Defenſive part*, although he knoweth as little, yea perhaps leſs to *defend* himſelf then

Two *humours* of *Ignorants* deſcribed.

then the former, and it is a very great token when an *Ignorant* taketh himself to the *Defensive part* against an *Artist*, that he understandeth not in the least what is any wayes for his advantage, for I must in this place (although it belongeth not to our discourse, and is as it were *a Rule for Ignorants against Artists*) give such *Ignorants* an advice, and that is, that for an *Ignorant* to offer to take himself to the *Defensive part* against an *Artist* is most ridicoulous, therefore all that they can do, must be to *pursue* as violently as possible, to see if they can any wayes put the *Artist* in a confusion, so that he knoweth not what *Contrary* to use against them, and so force him to take his hazard of receiving one Thrust, and giving another, but if he be a compleat *Artist* that such an *Ignorant* hath to deal with, this will not do the busines, although it be all that an *Ignorant* can possibly doe to win at one who understandeth this Art, yet I say that will not doe against a *Compleat Sword-Man*; therefore, I would wish that such *Ignorants* would rather apply themselves a little to the understanding of what I have been teaching you, that so they might by Art both endeavour to *Defend* themselves, and master their Adversarys, that if it should be their fate

An advice to *Ignorants*.

to do it, they may be ſaid to overcome by *Art*, and not by *Ignorance:* this only coming in be the by I ſhall leave it, and fall on to ſhew you what I promiſed; the *Firſt* of theſe *Two humours* which I told you of, it being by farr the moſt troubleſome and worſt to croſs, I will therefore ſhew you firſt how to behave againſt it.

7ly. *Seventhly*, when you ſee your Adverſarie *Purſuing violently*, and without any kinde of Art, *Firſt*, either incloſe upon him with *Half a paſs*, if you think you are ſtrong enough to ſtruggle with him, or if you think you are too weak for him, then *Secondly* keep a ſtreight point towards his face with a ſtretched arme, and make uſe of your Left hand with it for a *Parade*, by drawing back of your right foot to your left, and ſtanding as it were upon your Tip-toes as in page 51. Where I ſpoke of the *Contraries* to *Feints*. Or *Thirdly*, you may play *Off the ſtreight line* upon him, which is excellent againſt *Ignorants* of the *Firſt humour*; But if all that take not away the violentneſs of his *Purſuit*; Then *Fourthly*, you muſt *Break his Meaſure* untill you ſee an opportunitie of *Thruſting* or *Incloſing*: If you make uſe of thir *Contraries* as you ſhould, I doubt not in the leaſt but you will Maſter him; But ſome I know will,

Rules to be obſerved in playing with either *Blunts* or *Sharps* againſt the *Firſt*, or *Foreward Humour* of *Ignorants*.

will think this *Last Advice* I give you of *Breaking his Measure* (or giving ground as they call it) looketh too like a *Coward*; If they be rationall Men who have that opini- of *Breaking of Measure*, which sheweth a Mans Art as much as any thing that is practised with the Small Sword, I think I may easily convince them of their errour, but if they be such as will not be convinced by reason, but willbe obstinate in their opinion, in GOD'S Name let them enjoy it, which it is like they may repent, if they ever happen to receive a thrust, which they would have shuned, had they *broken* their Adversaries *measure*. But to the purpose, I say when a Man is engaged for his life, he should use all the Art imaginable to preserve it, now if he doe that, he must of necessity allow the *Breaking of Measure*, because it is of as great use as the *Parade*, for why doth a Man make use of the *Parade*, is it not to save himself from being *Killed*? I say if that be his design, which I believe no Man will deny, then say I, they must allow the *Breaking of Measure*, for that *Defendeth* them yet better: but say they, when a Man *retireth* it looketh as if he were affraid that his Adversary should *Kill* him if he did it not, I deny not in the least that, and

Reasons demonstrating the usefulness of *breaking of Measure*.

I pray for what end doth a Man endeavour to *Parie* his Adversaries thrust, is it not also for fear he should hitt him? I am sure no Man will deny that; therefore if they allow the *Parade*, they must of necessity allow the *Breaking of measure*, otherwise they must allow a Man no *Defence* at all; because according to their Argument, it looketh as if a Man were affraid of being hitt, which is altogether ridiculous. But besides this there would also two inconveniences follow upon the not allowing the *Breaking of measure* to Artists. The *first* is, that all *Art* with the Sword hand alone would almost signifie nothing against a *foreward Ignorant*, for here I also suppose that a Man is not to make use of his left hand for a *Parade*, because allowing the left hand to be made use of by an *Artist*, then certainly the *Ignorant* let him take himself to what *Pursuit* he pleaseth would have the disadvantage, because of his not understanding how to make use of his left hand as well as the *Artist*, but I say allowing the *Artist* only the use of the sword-hand against a *Forward Ignorant*, his Art then will signifie to him but little, the *Breaking of Measure* not being allowed him, this is the *First Inconveniency*, and the *Second* is, that all *Weak Men* let them have never so much

Art,

Art, would almost alwayes have the worst, if they were to ingage against *stronger* then themselves, if the use of the left hand, and *Breaking of Measure*, be not allowed to them, which *two Inconveniences* I prove as followeth, *First* that all Art with the Sword-Hand alone would signifie but little, is most evident thus, let the ablest *Fencing Master* in Christendom be engaged against a *Foreward Ignorant*, and the *Fencing Master* neither allowed to *Parie* the *Ignorants thrusts* with his Left hand, nor to *Breake his Measure*, then in an instant they either *Contre-temps* upon other, or *Inclose*, and if they do either, then the *Ignorant* may be said to have as much the Advantage as the other, for if they *Contre-temps*, there is no reason why the *Ignorants thrust* should not be as mortal as the *Fencing Masters*: And if they *Inclose* then still the strongest must carry it, which proveth the *Second Inconveniency*, in not allowing the use of the left hand, and the *Breaking of Measure* to *Weak men* against *Strong*, for they have nothing to *Defend* themselves with, against those who are *Stronger* then them but their *Art*, which can signifie almost nothing to them if the *Breaking of Measure*, and the use of their left hand be not allowed, and so it is ten to one, but the *Strongest* Man

carry

carry it, unless by chance the *Weak* Man *Contre-Temps* the *Strong* in a more dangerous part of the Body then he doth the *Weak*, for if they *inclose*, undoubtedly the *Strongest* must carry it, and if they *Contre-temps*, then whose soever thrust is severest he must carry it, which cannot be said to be by *Art*, but meer *Fortune*; I know some will object that an expert *Fencing-Master* will not suffer an *Ignorant* to *Contre-temps* upon him, because he will first *Parie the Ignorants thrust*, and then give him a Thrust upon the *Respost*. I answer, that if the *Breaking of Measure*, and the use of the left-hand be not allowed, no *Fencing Master* can hinder an *Ignorant* either to *Contre-temps*, or *Inclose*, for if he be a *Foreward Ignorant*, (as I supposed) then if the *Fencing-Master* should offer to *Parie* his thrust with his *Sword*, before ever that he could well get him *Paried*, the *Ignorant* would run in and *Inclose* with him, because that he would just run to *Inclose* in the very time that he thrusteth, so that the *Fencing-Master* must of necessity, either hazard a *Contre-temps*, or an *Inclosing*, any of which maketh the *Ignorant* in equall terms with him, which, had the *Fencing-Master* been allowed the *Breaking of Measure*, or the use of his left-hand, he could have easily

pre-

prevented, but to the best of my knowledge hardly any other way. But here I am afraid some persons may be so farr mistaken, as to think that what I have here said reflecteth somewhat upon the usefulness of this Art, because that I am in a manner letting them see, that a Man having no Art may be almost as safe when he is attacqued, either by an *Ignorant* or *Artist*, as one who understandeth this Art exactly can be when he is attacqued by either, and that by reason of the *Ignorants Contre-temping*, or *Inclosing*; but let not such persons be deceived; for if they but reflect a little upon what I have been saying, they will find that to make the *Ignorant* in equall terms with the *Artist*, I have supposed two of the chiefest *Defences* in the Art of the *Smal-Sword*, not to be allowed the *Artist*, which almost no rationall Man will but allow him, and those are the *Breaking of Measure*, and the use of the left-hand for a *Parade*, now although I know that many will yet stickle at the allowing the *breaking of measure*, notwithstanding of all that I have said, both to shew the reasonableness of allowing it, and the ridiculousnes of crying out against it, yet there is no Man I am sure so unreasonable, as not to allow the other, which is *the Parieing with the left-*

hand

hand, for if he allow not that, he may as well allow no defence at all, and if he allow it, then *Art* will ſtill be ſerviceable to any Man, againſt *Ignorants* of what ever *Humour* they be, becauſe thoſe who have *Art* will by it know how to make *uſe of their left-hand*, which the others being *Ignorant* cannot, and ſo conſequently let an *Artiſt* be engaged againſt an *Ignorant* in never ſo little bounds, where perhaps he cannot *Break meaſure* although he would, yet ſtill by his art he hath an advantage of the *Ignorant*, becauſe by it he knoweth both to *Defend* himſelf with his *Sword*, and *left-hand*, a great deal better then the *Ignorant* can be ſuppoſed to doe, never having been taught it. I thought fit to ſet down thir few lines, to hinder ſuch perſons from thinking that by what I was ſaying before, in favours of the *Ignorant* againſt the *Artiſt*, I intended to prove the uſeleſsneſs of this Art, you ſee both my opinion, and deſign are farr *Contrary* to it, and therefore I again deſire both you and them, not to miſtake me. But that I may return to my former diſcourſe, although there can no Man be a greater friend to the *Breaking of Meaſure* then I am, both becauſe I know the advantages *Artiſts* have in making right uſe of it, and the dif-

disadvantages which would of necessity (as I have been demonstrating to you) happen to *Artists* in not allowing it ; yet notwithstanding of all I have been laying in commendation of it, and for as much as I approve of it, I allow not a mans still going *back*, and *loosing of his ground*, no, not at all, because there is a great difference betwixt *yielding of much ground*, and the *breaking of measure*. For a Man *may break Measure* very handsomly without *loosing much ground*, as I before told you in page 96, where I taught you *how to break measure* ; besides when a Mans Adversary *pursueth hotly*, if he get not immediately his Design, he groweth soon out of Breath, and then the other may do with him what he pleaseth : Therefore I maintain that a Man when he is engaged for his Life against one who is of a *Forward*, *Hasty*, or *Passionate Humour*, should yield a little Ground to him, for as People ordinarly say, he will find the *first Brunt of the Battle* to be the worst, and when that is once over, he will have time enough to consider what to do with him next. This which I have been saying puteth me in mind of a very good Story I heard of a Famous *Fencing Master*, and a *Gentleman of this Countrey*, whose name at present I forbear to men-

mention; it is as followeth, and in my opinion cometh in very fitly in this place; It seemeth the *Gentleman* came to the *Fencing Masters School*, upon whom the *Feneing Master* passed the ordinar Complement of all *Fencing Schools*, *viz*. That he would play a Thrust, the *Gentleman* at the first refused, because said he, I know nothing of your Art; the *Fencing Master* then desired that he would take the *Flurret* and play his Natural Play, as he would do if he were to play with *Sharps*, which at last the *Gentleman* condescended to do, so when they fell a playing the *Gentleman pursued furiously and ignorantly*, and by all probability as he would have done had he been making use of *Sharps*, in the mean time the *Fencing Master* took himself to the *Parade*, and *broke the Gentlemans measure*; so after they had played a while, the *Gentlemans* Arm wearied with his too violent *pursuing*, which the *Fencing* Master perceiving, said to him, Now Sir have at you, the *Gentleman* cryed out, O you now take me at a disadvantage, because you see I am out of Breath; Saith the *Fencing Master* to him, now Sir is my only time of *pursuing* you when you are so, and then its like he gave him a *Thrust* or two. I think you may easily apply this Story to what I was before saying,

saying, *That a Man may break his Adversaries Measure, and that as often as he thinketh it convenient for his own safety, without being any wayes accounted a Coward.* I know very well that those who understand this Art will be of my opinion, because they know that the *Judging of Distance exactly* is one of the hardest things to be acquired in all the Art of the *smal-Sword*; and when once it is acquired it is one of the usefulest things, and sheweth a Mans Art as much as any *Lesson* in it; but I am for no Mans *Retiring* too much, unless upon a very good Design, and that hardly any *Ignorant* of this Art can have, because what he doth (as the common Proverb is) he doth by *rule of Thumb*, and not by *Art.*

Eighthly, But if it be your Fortune to have to doe with an *Ignorant* of the second *humour* I before told you of, which is not so forward, for he will let you be the *Pursuer*, you may then assure your self, that the only prejudice he can do you, is to endeavour to give you a *Contre-temps*, for he will never offer to *Parie a Thrust*, and good reason why, because he cannot; Now to win at this *Ignorant*, you must be sure alwayes to make use of *Binding*, and your left hand to preserve you from his *Contre-*

8ly.

How a man is to behave against the *second Humour* of *Ignorants.*

temps

temps thrusts, and Thrust some times at his Face, if any thing make him endeavour to *Parie as he can*, that will: This is all I have to say, *of this Humour* of *Ignorants*, so that I think I have now omitted no *Rule*, which may be any wayes necessary to you in playing either with *Blunts*, or *Sharps*, against either *Ignorants*, or those who understand this Art, except this one which followeth, 'tis true it is against the *Broad-sword*, but however, that you may be ignorant of nothing which belongeth to a *Master of the small-sword*; I therefore think fit that you should know it, and if I be not deceived you will think it very well worth your pains to understand it; It is this.

Of a Mans Defending himself with a small-sword, against a Broad.

How a man is to *defend* himself with a *small-sword*

9ly. *Ninthly*, If you are ingaged with a *Small-sword* against a Man with a *Broad*, or *Shearing-Sword*, you would be as Circumspect as possible, for you would first consider the fashion of his *Sword*, as whether it be a *Broad-Sword* only for *Striking*, or a *Shearing Sword*, so that he may either *Strike*, or *Thrust* as he pleaseth, for according to the fashion

, ſo are against
then if a *Broad.*
ord, then
as if he
ſure but
ike, and
ſuch a
lly if
g of the
e it the
or him
e worſt,
Contre-
if it be
e hath
much
ld ad-
Defen-
viz.
r then
there-
ſword
d your
2. So
you
ediatly
he can
uld of-
en you
may

The *poſture* which a man is to ſtand too, with a *ſmal-ſword* againſt a *Broad.*

Plat 12
For pag 158
Fig 1
Fig 2
The posture which a Man is to stand to with the smal sword against a Broad Swo pag 159

Fashion of your Adversaries *Sword*, so are you to take your Measure, *First* then if your Adversary hath a *Shearing-Sword*, then you would be altogether as warry as if he had a *Smal*, because you are not sure but he may *Thrust* at you, as well as *Strike*, and therefore the *Judging of Distance* in such a case is most necessary, especially if your Adversary understand any thing of the *Smal-sword*, for that will yet make it the harder for you, but there is nothing for him as I told you, but to expect the worst, and be as careful as you can that he *Contretemps* not upon you: But *secondly*, if it be a *Broad sword* that your Adversarie hath against you, so that you fear not so much his *Thrusts* as his *Blows*, then I would advise you if you intend to take the *Defensive part*, to stand to this posture, viz. Stand not to an *Ordinary Guard*, for then he would *Disable* your *sword Arm*, therefore I would have you hold your sword quite Cross before your body, and your hand in Terce, see Plat: 12. Fig. 2. So that if he offer to *strike* at your Feet; you must first *slipp* his *stroak*, and immediatly *Pass* with a *Thrust* upon him before he can recover a *second Stroak*; and if he should offer to *strike* at your *Head* or *Hand*, then you may

against a *Broad*.

The *posture* which a man is to stand too, with a *smal-sword* against a *Broad*.

may either only *Parie* his *Stroak*, which yo may easily do holding your Sword in tha Posture I just now desired you; or otherwi *first Parie*, and then *Pass* immediatly afte but never offer to *Thrust*, for if you shoul he may easily *Disable* your *Sword Han* when you are at your *Elonge*; therefore m best Advice to you is this, that when you ar to play against a *Broad sword* you would im mediatly after you have presented, *Pursu* and *Pass* with an *Inclosing* upon him; so tha although he should hit you when you ar *Inclosing*, yet you are sure to give him a *thrus* which as I have before told you will certain ly be much severer to him then his *Stroa* can be to you, because you will be *closs* upo him before you receive the *stroak*, and conse quently the *Force* of his *Stroak* will be spent And as I told you, you must never offer to give home a *thrust* for fear of his *disablin* your *Sword-Hand*, which is not easily de fended because you have not a *Basket-hil* upon it as he hath upon his, but you may sometimes *thrust* at his *Sword Hand* to *disabl* it if you can, or make *half thrusts* at him to cause him *strike*, that so you may *slip* his *stroak*, and *Inclose* before he can fetch an other; so I will end with this Direction once over again to you, which is, *That if*

your

your Adversary hath a Sheering sword against you, that then you would be extraordinary careful of your self, as if he had a Small; And if he have a Broad against you, that then at your first presenting you should inclose upon him, but never give in a Thrust but half Thrusts to bring him to a Stroak, and then be sure to break his Measure, or slip his Stroak, and immediatly Pass upon him. But in my Opinion it is absolutely the best to become the *Pursuer*, and instantly *Inclose* when ever you have *Presented*, for by so doing, you will surprize him extraordinarly. Thir Directions which I have here given you, I think altogether sufficient for the *Smal-Sword* against the *Broad*; therefore I shall not trouble you with any more, leaving that wholly to your own Discretion.

Now Sir, There is one thing which I would never have you want, and that is a well *mounted sword* by your side, that is to say, which is light before the Hand, you may easily try if it be so, by only laying it cross your foremost Finger about three inches from the *Shell*, and then if the *Hilt contrepoise* the *Blade*, it is *well mounted*, otherwise not; and also let it be of an indifferent good *length* which is about three quarters of an eln long in the *Blade*, this is a midle betwixt the two extreams, for it is neither *too long*,

How to know when a Sword is well mounted.

which would be unhandſome; nor *too ſhort*, which is very inconvenient: For I can aſſure you that if a Mans *Arm* be longer then his Adverſaries, he hath by it ſome Advantage, although their Swords be of *equal length*, ſo ſeing there is Advantage in a *long Arm*, certainly there is more in a *long Sword* againſt a *ſhort*. I will now give you my *laſt Advice* which I know many People will treat *en ridicule*; But I aſſure you, let People think or talk what they pleaſe, it is of greater importance then they imagine, and were it not out of Kindneſs to you, perhaps I would not ſo expoſe my ſelf to their Cenſure; But ſeing I know it will be for your Advantage, I will proceed in giving it you, and undervalue what People may talk of me for it, eſpecially ſeing you nor no Man is forced to obſerve more of what I have been ſaying to you, then what you think is for your Advantage. Now my *Advice* is this, *That you would never go to the Field in drink; but rather if you can by any means (without puting a taſh upon your Honour) delay it until you be ſober; For to Drunk and Paſſionate Men this Art ſignifieth but little or nothing, becauſe neither of them have their Judgement about them to know how they ſhould make uſe of it*; And ſo I end.

An advice not altogether ſo unneceſſary as ſome people may imagine.

Sch.

Sch. *Sir It is a very good one, and I thank you most heartily for it; But have you no more to shew me of this Art, but what you have already explained to me?*

Ma. No Sir, and I am sure if what I have explained to you be exactly understood, and put in practice, whoever is able to do it, I say without vanity, that he will deserve the name of *Master*.

Sch. *There is no doubt of that; But now Sir seing we are at a close with our discourse, I think it my duty to give you heartie thanks for the great Pains and Trouble you have taken to instruct me; And that you may not think your labour lost, I promise to you that I shall endeavour to put in Practice according to my power, what you have taught me; neither shall I ever be wanting to do you all the Service lyeth in my Power, either in recommending of Scholars to you, or making your Ability in this Art more publick; So Sir, wishing You all Health and Happiness, I bid You farewell.*

Ma. Farewell, Dear Sir, and may you never have Occasion (*but with Blunts*) to Practice what I have taught you.

THE END.

POSTSCRIPT

I *Have now kind Reader, (for I cannot well other wayes call you, who have done me the favour to peruse this small Piece) if I be not deceived, made good the Tittle Page, and if you seriously consider it, somewhat more ; therefore if you reap not Advantage by what you have read, blame not me , for I have given you the Directions, which is all lyeth in my Power to make you a* Sword-Man, *and if you put them not in practice the fault is your own; for you must not expect that the simple reading of what I have here given you, will ever make you a* Sword-Man; *No no, it is practice that must do that ; its true your reading of this little Piece may make you talk, and discourse learnedly enough of* Fencing ; *But what will that avail a* Man, *when he is either to make use of* Blunts *or* Sharps ? *Certainly in such a case* Theorie *without* Practice *will serve but for little : It is therefore* Practice *joyned with it which in such a case must do the business ; Reading therefore will as I said give you the* Theorie , *which is also absolutely necessary for a* Sword-Man , *but it is* Practice *which must make*

make you Act those things I have here given you, so that without it your Reading will signifie but very little: Therefore I again give you the Advice which I once gave you before, and that is, That you would get exactly by heart any Lesson you intend to Practise, and when you have it so, then fall to the practising of it, either upon a *Fencing Masters* Breast, which certainly is the best way if you can have one, or otherwise upon a Comerads. *This is the only way to reap Advantage by the* Scots-Fencing Master, *you may therefore observe it if you please; And if observing it exactly it answer not your expectation, I shall then willingly acknowledge my puting you to unnecessary trouble: But upon the other hand I earnestly beg that you would not condemn me before you have made a tryall, and even then if all should not answer your expectation as you imagined, yet in such a case I desire a favourable censure, seing I have imparted to you the smal knowledge I have my self of this Art, and that it is not to be expected that a Man can give more then he hath to himself. I therefore expect of those who are not competent Judges of what I have here written, that they will keep their Judgement to themselves, untill they be able first to find a Fault if there be any, and then to amend it, for I know many will endeavour to find Faults, which they are not able*

to

POSTSCRIPT

I *Have now kind Reader, (for I cannot well other wayes call you, who have done me the favour to peruse this small Piece) if I be not deceived, made good the Tittle Page, and if you seriously consider it, somewhat more ; therefore if you reap not Advantage by what you have read, blame not me , for I have given you the Directions, which is all lyeth in my Power to make you a* Sword-Man, *and if you put them not in practice the fault is your own; for you must not expect that the simple reading of what I have here given you, will ever make you a* Sword-Man; *No no, it is practice that must do that ; its true your reading of this little Piece may make you talk, and discourse learnedly enough of* Fencing ; *But what will that avail a* Man, *when he is either to make use of* Blunts *or* Sharps ? *Certainly in such a case* Theorie *without* Practice *will serve but for little : It is therefore* Practice *joyned with it which in such a case must do the business ; Reading therefore will as I said give you the* Theorie , *which is also absolutely necessary for a* Sword-Man , *but it is* Practice *which must make*

make you Act those things I have here given you, so that without it your Reading will signifie but very little: Therefore I again give you the Advice which I once gave you before, and that is, That you would get exactly by heart any Lesson you intend to Practise, and when you have it so, then fall to the practising of it, either upon a *Fencing Masters* Breast, which certainly is the best way if you can have one, or otherwise upon a Comerads. *This is the only way to reap Advantage by the* Scots-Fencing Master, *you may therefore observe it if you please; And if observing it exactly it answer not your expectation, I shall then willingly acknowledge my puting you to unnecessary trouble: But upon the other hand I earnestly beg that you would not condemn me before you have made a tryall, and even then if all should not answer your expectation as you imagined, yet in such a case I desire a favourable censure, seing I have imparted to you the smal knowledge I have my self of this Art, and that it is not to be expected that a Man can give more then he hath to himself. I therefore expect of those who are not competent Judges of what I have here written, that they will keep their Judgement to themselves, untill they be able first to find a Fault if there be any, and then to amend it, for I know many will endeavour to find Faults, which they are not able*

to

to prove such, and far less capable to amend them if they were really so, and upon that account I expect of such persons the foregoing Favour; But for those again who really understand this Art, if they shall happen to find any thing amiss in it, I shall indeed be so far from either expecting, or desiring them to be silent, that upon the contrarie I earnestlie beg they would make their knowledge in it more publick, that by so doing they may both advance the Practice of this so Gentile, and usefull an Art, and also make me sensible, either of the Errours I have committed, or of things Essential I have omitted, and if they think not that worth their paines, then give me Leave to say with the Poet,

Carpere vel noli nostra, &c.

But till then I hope none will undervalue this small Piece of mine, but upon the contrarie, look favourably upon it, especially seing my designe is free from any mean by-end, and meerlie for the good, and improvement, of the Youth of this Kingdom whom I wish all to be good Sword Men, *otherwise I had never been at the paines to give them this Piece, which I am confident if rightly used, will be a great help to the improving of them, for there is nothing in it, but what by a little consideration, may be easily taken*

up

up, and understood, for I have all alongst endeavoured as much as lay in my power to be plain, and distinct in my directions; and that I may likewise end so, I have here given an Index of the most Material things treated of in this book, which will certainlie be a great help for finding the Pages, where such things are described.

ADIEU.

THE

THE CONTENTS Of the SCOTS FENCING MASTER, OR COMPLEAT SMAL-SWORD-MAN.

IN the Epistle to the Reader; Page

Objection first against the Subject *of the Book: The Answer,* - 9

Second Objection - - 10

The Answer. That it is an advantage for a Man to understand Fencing, - 11

Reason first, why Ignorants *sometimes overcome* Artists, - - 12

Reason second, - - - 13

Reason third, - - 14

The first, second and third Objection against my self; Together with the Answer to the first Objection; - - 15

The design of puting out this Treatise, 15 *and* 16

Answer to the second Objection, - 19

Answer to the third Objection, - 21

Advertisement to both Right and Left-handed Men, -- 22, 23, *and* 24

THE

THE INTRODUCTION

Page

THe Division *of the* Sword, 2, 3
All the Terms of Art *belonging to the* Smal--Sword, *explained*, 4, 5, 6, 7, 8, 9 *and* 10.

CHAP. I.

Of Holding the Sword.

Page

HOw *a Man is to* hold *his* Sword, 11, 12
The Reasons why a Man should not hold *his* Sword *too* loosly *in his hand*, - - 13
That an Ignorants beating *of the* Fluret *out of an* Artists *hand, is no reflection upon this Art.* - - 14

CHAP. II.

Of keeping a Guard.

Page

HOw *many* Guards *there are.* - 15

How

pag.

How to keep the Quart Guard with a ſtreight point. - - - 16

The beſt way in my opinion of keeping the Quart Guard with a ſtreight Point, *as alſo the Reaſons why I think it the beſt.* - - - 17, 18, *and* 19.

CHAP. III.

Of the Leſſons Defenſive, or Parades.

pag.

How many Parades *there are.* 20, *and* 21.

Why the Parades, *are called the* Quart, *and* Terce Parades. - - 22

How the Firſt Parade in Quart *is to be done,* - - - - - - 23

How a Man is to perceive the coming in *of a* Thruſt, - - 23, *and* 24.

The beſt way in my opinion of doing the Firſt Parade in Quart, *as alſo the Reaſons why I think it ſo.* - - 24, *and* 25.

The Advantage that a man hath in not letting his ſwords-point go too far aſide when he Parieth. - - 26

The diſadvantage that a Man hath in making too great a Motion with his Arm when he Parieth. - - - 27

How the ſecond Parade in Quart with

pag.
a sloping point *is to be done* - - 28
The danger that a Man is in, in not Parieing *with the* Fort *of his Sword* - 28
The advantage of Quarting the Head well. - - - 29
How the First Parade in Terce *is to be done.* - - - - 29
The best way in my opinion of doing the First Parade in Terce - - 30
How the Second Parade in Terce with a sloping point *is to be done,* - 30
How a man is to Parie *with the* Second Parade in Terce, *when his Adversarie Thrusteth* without *and* above his Sword, - - - 31
How the Contre-Caveating Parade, *is to be done.* - - - 32
The Advantage the Contre-Caveating-Parade *hath of any other.* 33, *and* 34.

CHAPI V.

Of the Lessons Offensive.

Lesson I.

Of Approaching or Advancing.

pag.
How many wayes there are of Approaching, - - 35

How

Page

How a Man is to approach *with the* ſingle ſtepp - - 35, *and* 36.

The uſe of the ſingle *and* Double Stepps. - - 36, *and* 37.

How a man is to Approach *with the* Double ſtep. - - - - 37

Lesson 2

Of Retiring.

Page

How many wayes there are of Retiring. 38

How a man is to Retire *with the* Single-Stepp. - - - - 38

How a man is to Retire *with the* Double-Stepp. - - - 38

How a man is to Retire *by* Jumping, 39

Lesson 3.

Of Giving in a Thruſt.

Page

How a man is to Give in a Thruſt - - - 39, 40, *and* 41,

The Advantage that a man hath in Giving in a Thruſt *according to Art.* 42, *and* 43.

Lesson

Lesson 4.

Of Caveating, or Dis-ingageing.

pag.

HOw *a man is to* Dis-ingage, *or* slipp *his Adversaries sword.* 44, *and* 45.

Lesson 5.

Of Feinting, or Falsifying.

pag.

HOw *many kinds of* Feints *there are.* 46

How a man is to play the ordinary single Feint *being* within distance, - - 46, *and* 47

That a man should alwayes give a Beat with his Foot *at every* Feint *he maketh, except when he is playing against* Great Artists, - - 47, *and* 48.

How the Ordinarie single Feint *is to be played being* without Distance, 49.

Lesson 6.

Of the ordinary Double Feint.

pag.

THe *difference betwixt all* Single *and* Double

pag.
Double Feints *explained*, 49, *and* 50.
How a man is to play the Ordinary double Feint *being* within Distance, 50, *and* 51.
How it is to be played being without Distance. - - - 51
The Parade *and* Contraries *against the* Ordinary Single *and* Double Feints - - 51, *and* 52.
That the making use of the Left-Hand *for a* Parade *is very necessary.* 52, *and* 53.

Lesson 7.

Of the Single Feint at the Head.

pag.
How a man is to play the Single Feint at the Head. - 54, *and* 55.
The Parade *and* Contraries *to the* Single Feint at the Head. 56

Lesson 8.

Of the Double Feint at the Head.

pag.
How the Double Feint at the Head *is to be played.* - 57, *and* 58.
The Parade *of the* Double Feint at the Head, - - 58

Lesson

Lesson 9.

Of the Feint at the Head upon the true Parade.

pag.

How the Feint at the Head upon the true Parade *is to be played*, - 59
The Parade *of the* Feint at the Head upon the true Parade. - 60

Lesson 10.

Of the Low Feint.

pag.

How the Single Low Feint *is to be played.* 60
How the Double Low Feint *is to be played.* - - 61
The Parade *of the* Low Feint. 61
The Contraries *to the* Low Feint. 61

Lesson 11.

Of Batery.

pag.

The Reason why we have not English Names *to all the* Lessons, 61, *and* 62.
How the Single Batery *is to be played* 62, *and* 63.

How

Page

How the Double Batery *is to be played.* 63, - - - *and* 64.

The Parade *and* Contrarie *to* Batery. 64

Lesson 12.

Of Volt-coupe.

pag.

How the Single Volt-coupe *is to be played,* 65

How the Double Volt-coupe *is to be played.* - - 65

The Parade *and* Contrary *to* Volt-coupe. - - - 66

Lesson 13.

Of Binding.

Page

How a man is to Bind *or* Secure *his Adversaries sword;* - - 67

The Parade *against* Binding, - 68

The Contrarie *to* Binding: - 68

The playing by Feeling *explained.* 68

The Contrary *to the* Caveating, *or* Slipping, *of the Sword.* - 69

Lesson

Lesson 14.

Of Flancanade.

pag.
HOw Flancanade *is to be played* 70, *and* 71.
The Parade *and* Contrarie to Flancanade. - - - 71
The Contraries *to the* Parade, *and* slipping, *of* Flancanade. - 71

Lesson 15.

Of Under-Counter.

pag.
HOw Under-Counter *is to be played*, 72
The Contraries *to* Under-Counter. 72
The Contraries *to the* Parade, *and* slipping, *of* Under-Counter. 73

Lesson 16.

Of Beating.

pag.
HOw *a man is to* Beat *his Adversaries sword* with one *or* both-Hands 74, & 75

pag.
The usefulness of Beating, - 75
The Occasions *upon which a man may make use of* Beating; - - 76, *and* 77.
Two other wayes of Beating the sword *out of a mans hand.* - - 77, *and* 78.
The Contraries *to* Beating. - - 78

Lesson 17.

Of Passing.

pag.
What is Properly *called a* Pass, 79
How a man is to Pass; - 79
The Occasions *upon which a man may* Pass. 81
The Contraries *to* Passing. - 81

Lesson. 18.

Of Inclosing, or Commanding

pag.
Two wayes of inclosing *explained*, - 82
How the First kinde of inclosing, *as it were with* Half a Pass, *is to be done.* 82
The several wayes that a man is to take for to Inclose *with* Half a Pass; 83, *and* 84.
The Contraries, *to the* First, Second *and* Third wayes *of* inclosing *with* Half

pag.
a pass. - - - 85
The Contraries *to the* Fourth way *of* inclosing *with* Half a pass. - 85
The several Occasions *in which a man may use the* Second kinde of Commanding. - - - 86, *and* 87.
How to Prevent *the* First occasion *for* inclosing. - - 88
How to Prevent *the* Second occasion *for* Inclosing. - - 88, *and* 89.
The Taking of right time *explained.* 90
The Occasions *in which a man is said to* Take the right time. - 90, *and* 91
How to Prevent *the* Third occasion *for* Inclosing, - - - 92
How to Prevent *the* Fourth occasion *for* Inclosing. - - 92, *and*, 93
The Contrarie *to the* Preventing *of the* Fourth occasion by Turning, 93, *and* 94.
How to Prevent *the* Fifth occasion *for* Inclosing: 94

Lesson 19.

Of Breaking of Measure.

pag.
HOw *a man is to* Judge his Adversaries Distance or Measure, 95, *and* 96.

pag.

How a man is to Break his Adverſaries Meaſure. - - 96, *and* 97.

Leſſon 20.

Of Redoubling of Thruſts.

pag.

HOw *a man is to* Redouble his Thruſt, *which is the* Contrary *to the* Breaking of Meaſure. 98, *and* 99.

Leſſon 21.

Of Raiſing or Gathering up of the Sword.

pag.

HOw *a man is to* Raiſe, *or* Gather *up his* Adverſaries Sword, *when the point of it is* ſloping *towards the Ground.* - 99, *and* 100.

The Contrary *to the* Gathering *up of the Sword.* - - - 100.

Leſſon 22.

Of Quarting and Volting.

pag

HOw *a man is either to* Quart, Volt, *or* Quart *and* Volt, *immediatly after*

othe.

pag.
other, as also the Times *in which a man may use them.* - - 101, *and* 102.
be Contrary *to* Quarting *and* Volting. 103.

CHAP. V.

How the several Guards are to be kept, pursued, and Defended.

pag.
First, HOw *the* Quart Guard with a streight point *is to be* Pursued. - 105, *and* 106.
How a man is to Defend *himself upon the* Quart Guard with a streight point. 107
Secondly, How the Quart Guard with a sloping point *is to be* Kept. 108.
How the Quart Guard with a sloping point *is to be* Pursued *and* Defended. 109.
Thirdly, How the Terce Guard with the point higher then the Hilt, *is to be* Kept. - - - 110.
How the Terce Guard with the point higher then the Hilt, *is to be* Pursued *and* Defended. 110, 111, *and* 112.
Fourthly, How the Terce Guard with the point lower then the Hilt *is to be* Kept, Pursued, *and* Defended. - - - 112, *and* 113.
Fifthly, How the Fifth kind of Guard *is*

to

Kept, Purſued, *and* Defended, pag.
- - 113, 114, *and* 115.
Which of the Guards *a man ſhould make choiſe of as the* Beſt *and* Safeſt
- - 115, 116, *and* 117.
That the Small-Sword *hath the Advantage of the* Broad, *and the reaſons for it*
- 117, 118, 119, *and* 120.

Directions for fighting upon Horſe-Back, with Piſtols.

pag.
How a man is to make uſe of his Piſtols *upon* Horſe-back. 122, 123, 124, 155, *and* 126.

Directions for the Sheering ſword, upon Horſe-Back:

Page
How a man is to make uſe of the Sheering-Sword, *upon* Horſe-back. *from* 126, *to* 130
That a Managed-Horſe, *is but of little advantage in a ſingle Combat upon* Horſe-back *with* Swords *only*, 131, *and* 132.
Wherein the advantage of having a Managed-Horſe *conſiſteth.* 133, *and* 134.
How a man is to make uſe of the Smal-Sword, *upon* Horſe-Back. 134, *and* 135.

CHAP.

CHAP. VI.

General Rules to be observed when a Man is playing either with Blunts, or Sharps, against those who understand this Art, or against those who are altogether Ignorant of it.

pag.

RUles *to be observed in playing with* Blunts, *against those who understand this Art.* *from* 137, *to* 142.

Riles *to be observed in playing with* Sharps, *against those who understand this art.* - - - *from* 142, *to* 145.

Two Humours *of* Ignorants *described,* 146.

A advice to Ignorants, - - 147

Riles *to be observed in playing with either* Blunts, *or* Sharps, *against the* First *or* Foreward Humour *of* Ignorants. 148

Reasons *demonstrating the usefulness of* Breaking of Measure. *from* 149, *to* 157.

How a man is to behave against the Second Humour *of* Ignorants. 157, *and* 158.

How a man is to Defend *himself with a* Smal-Sword, *against a* Broad. 158, *&* 159,

The

pag.

The Posture *which a man is to stand to with a* Smal-Sword *against a* Broad. 159

How to know when a Sword *is* well Mounted. 161

An Advice *not altogether so unnecessary as some People may imagine* 162

The Postscript *to the* Reader *from* Page 164, *to the end.*

FINIS